





MANUAL OF PHYSICAL TRAINING AND GAMES

FIRST AND SECOND GRADES

BALTIMORE PUBLIC SCHOOLS

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Handbook of Lessons in Physical Training.

INTRODUCTION.

In preparing this handbook, special care has been taken to omit unnecessary technical terms and to make the commands as simple as possible consistent with clearness. We have made each command to indicate, first, the part of the body involved, then the direction, and finally the movement. For example: Trunk sideward—bend.

The work of the first four grades consists mainly of free-hand exercises, but for the four upper grades we have included dumbbell and wand exercises. Rhythmic steps, song games, folk dances and games for the school room and yard are assigned to each lesson. A special list of appropriate song games, folk dances and playground games is appended to the outline for each grade. These are to be used at the discretion of the teacher.

This handbook contains 18 lessons, each of which is intended to be for one-half of a month. Teachers may review previous lessons at their discretion, but should teach the assigned lesson first.

The conditions under which the work is conducted in the regular classroom and corridors are not altogether favorable. For this reason the success of the lesson will depend largely upon the attitude of the class teacher. The fidelity and faithful co-operation of the teachers and those in charge of the schools will determine the results attained.

Whenever possible, the lesson in physical training should be given out of doors. By preference, the places for gymnastics, are:

1. The Schoolyard.
2. Gymnasium.
3. Corridors, halls or basements.
4. The schoolroom.

THE OBJECTS OF SCHOOL GYMNASTICS.

Gymnastics or physical training is regulated and supervised muscular exercise, under conditions that tend to promote the

health, insure the normal growth, and to develop and discipline the motor powers of the pupils.

The aims of this training are two-fold, namely: hygienic and educational, health producing and habit forming.

Viewed as to its physical effects, gymnastics produce health and hardiness. By combating and alleviating such unhygienic school conditions as impure air, bad light, improper sitting and standing, long periods of physical inactivity, it increases health. It develops strength and organic vigor. By increasing power of co-ordination, it promotes quickness and skill. It cultivates endurance, and strives for beauty of form. By its combination of strength and co-ordination, it produces graceful motion.

Viewed from its educational, habit forming effects, school gymnastics promotes obedience, exactness and order. It trains for alertness, quick perception and quick reaction. It strengthens the willpower. It awakens an appreciation of the beautiful in form and motion. In its competitive forms, it leads to self-control, self-denial, loyalty to leaders, and awakens and promotes morality.

LESSON MATERIAL.

Lesson material used in this handbook consists of two groups of exercises:

1. Classroom.
2. Schoolyard.
- I. The formal lessons contain:
 - (a) Introductory exercises.
 - (b) Free exercises.
 - (1) Freehand exercises.
 - (2) Dumbbell exercises.
 - (3) Wand exercises.
 - (c) Rhythmic steps.
 - (d) Breathing exercises.
- II. Supplementary lessons contain:
 - (a) Running.
 - (b) Contest exercises.
 - (c) Games.

A series of 18 lessons, progressive throughout, for each two grades, has been prepared, each lesson consisting of seven exercises or groups of exercises. The same type of exercises

will be found under the same number in all the lessons and grades in the following order:

1. Preliminary movements.
2. Head, head and arm exercises.
3. Arm, arm and trunk, arm and leg exercises.
4. Trunk, trunk and arm, trunk and leg exercises.
5. Leg, leg and arm, leg and trunk exercises.
6. Rhythmic steps.
7. Breathing exercises.

The object of this arrangement is to relieve quickly all congested parts of the body, assist the organic processes of circulation, digestion and respiration, through vigorous movements of the different parts involved; to develop muscular strength, co-ordination, grace and a correct posture of the body, and to counteract, to a great extent, the harmful effects of prolonged sitting and stooping.

INSTRUCTIONS AND SUGGESTIONS TO TEACHERS.

I. All exercises can be given in the classroom, but the use of the yard, corridor, hall or basement is preferable.

II. Before beginning, purify the air of the classroom by opening windows at the top. In mild weather, raise and lower windows, but avoid all drafts. Close windows immediately after exercises. Appoint monitors for the windows. In school buildings having fan ventilating systems, be governed by rules.

III. Explain to your pupils the discomfort and evil effects of wearing tight garments at any time and especially for this work. It is advisable that boys remove their coats during the exercises. Overshoes, rubbers and wraps should not be worn in a well-heated room, and not at all during lessons in physical training.

IV. The pupils should be arranged according to size and sex, the shortest in front. This can be accomplished by changing seats or walking to assigned places. Take shortest way in the least time or else have a march around the room with returning to assigned places. In separating the sexes, it is most practical to arrange them in alternate rows, called files.

V. Teachers are requested to practice rising and closing exercises. During all lessons, the teacher must never lose sight of the fact, that if the ten minutes devoted to gymnastics are to be of value to the pupils, they must be filled by well directed, vigorous work. Commands must be given clearly

and promptly and pupils kept busy. Teachers will get better results if the lessons are taught without the use of the textbook. This is not so difficult as it might appear, for in all lessons the exercises are arranged in the same general order, for instance, as follows:

1. Introductory movements.
2. Head exercises.
3. Arm exercises.
4. Trunk exercises.
5. Leg exercises.
6. Rhythmic steps.
7. Breathing exercises.
8. Games.

Furthermore, each lesson is developed according to a definite plan and all movements are executed in a certain direction, i. e. lesson one forward, lesson two sideward, lesson three backward.

VI. Every exercise should be taken, first, for good position; second, for re-action; third, for rhythm; after which the complete movement should be repeated for 16 counts. The number placed after exercises indicate the minimum number of repetitions.

VII. Principals are requested to designate the time for each class to take its gymnastic lesson in the yard. If the yard is divided, two or more classes may exercise at the same time under the direction of their respective class teachers.

VIII. Teachers should insist on good standing and sitting position and exact execution of all movements.

IX. When exercising in rhythm, teachers must learn to discriminate between long and short movements. Take all trunk and head movements slowly.

X. In addition to the regular lesson, teachers may review exercises of previous lessons. This gives teachers a chance for individuality.

XI. The supervisor's assistant will visit each school in his district at regular intervals, conduct the new lesson, and assist the class teacher if necessary.

XII. The supervisor's assistants must report all irregularities, which they are unable to adjust, to the head of this department.

XIII. The Director of Physical Education will visit each room at least twice a year to see how the class teachers con-

duct the work. At these visits he will take note of the following points:

The manner of giving the lesson; clearness and accuracy in giving commands; promptness, correctness and vigor of execution, and the attention paid to the development of good posture.

XIV. In the fifth to the eighth grades, hand apparatus such as dumbbells and wands are used when assigned in the lesson. Classes in schools where there are no dumbbells take the same exercises as free exercises, pupils clenching hands to fists. Wands are to be of wood 36 inches long and $1\frac{1}{8}$ to $1\frac{1}{4}$ inches thick. Exercises with hand apparatus are best performed out of doors or in the gymnasium.

Carrying the Wand—Carry the wand at the right shoulder, the lower end resting, the thumb, ring and little finger closing around the wand. The hand is pressed against the wand in such a manner that the back of the hand is turned forward, the arm is extended. The upper part of the wand rests in the depression in front of the shoulder. The wand should be vertical.

To bring the wand to the starting position, command: **Wand low in front—Place!** This may be done in different ways:

(a) Swing left arm side-upward, bend it over head and grasp wand at upper end and with the hand behind the wand, i. e. palm forward and little finger on top—**One!** Fig. No. 3.

Bring wand in front of thighs (changing right hand at the same time)—**Two!** Fig. No. 4.

(b) Raise left hand side-upward and place the back of the hand against the forehead (Salute)—**One!** Fig. No. 1. Left arm sideward—**Two!** Fig. No. 2. Grasp wand at upper end (See Fig. No. 3)—**Three!** Lower wand (See Fig. No. 4.)—**Four!**



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

COMMANDS.

The proper giving of the commands is of the utmost importance. Upon the ability to give commands depends largely the success or failure of the teacher. The motor activities as well as the inhibitory powers are developed by the prompt response to well-given commands, while the tone of voice and the emphasis determine largely the amount of vigor and energy the pupils put into their work. Therefore, every teacher should make it a duty to study carefully the commands and to acquire the habit of giving them correctly.

Every command should have two parts: "Explanatory" and "Executive." The first part, in which the class is informed of what it is to do, should be as terse and precise as is consistent with clearness, and should be in the form of a complete sentence, conveying clearly the idea of the motion or motions to be executed, as "Raise arms forward" is the first part of a command. However, to complete the command, the second or executive part is necessary in order that the pupils may know when to raise the arms. For this part of the command the verb which indicates the movement is generally used, although in exercises having a succession of movements a number may be used instead.

When using the verb as the command of execution, it is well, in order to avoid repetition of the word, to use the inverted form, placing the verb last, thus: Arms forward and heels—Raise! or, Raise left leg and arms forward—Stretch!

The explanatory part of a command should always be given in a clear and distinct manner; then there should be a pause of greater or lesser duration, which is followed by the command for execution, and this should always be given in an accented and forceful manner. The call for "Attention!" should be used sparingly, as it is presumed that all pupils, when exercising, are attentive. When it is used, it should be in the manner of an executive command. When an exercise is to be discontinued use the command "Stop!" or "Halt!" This should also be as decisive as a command for execution.

In specifying direction, movement, or part of the body, the teacher should always use the exact term; as, forward, upward, raise, thrust, stretch, left leg, right knee, etc., so that the pupil will not be in doubt as to the meaning of the command.

In this manual, technical terms are avoided as much as possible. The term "Bendkneestep," which is used, is a contraction of the sentence: "Bend (right) knee and touchstep forward with the (left) foot." This contraction gives us

“Bendkneestep forward left.” All other technical expressions are so plain that they are self-explanatory. The use of the suffix “ward” in connection with the word side, giving “sideward,”* is used for the sake of uniformity with upward and forward.

ROUTINE FOR BEGINNING AND CLOSING THE LESSON.

(a) **Ventilate.**

(b) **Command: Prepare for exercises!**

Explanation—Pupils arrange their desks, remove superfluous clothing and sit erect, hands on desk.

(c) **Command: Rise in three counts.**

Explanation—At one, pupils place the hands on the seat; at two, pupils rise and lift the seats; at three, pupils step sideward into the aisles.

(d) **Command: For marching—About—Face!**

Explanation—Pupils in alternate aisles face to the rear.

(e) **Command: To your places—March!**

Explanation—The pupils will march around the various sections of the seats to places previously assigned to them. They should be so arranged that boys stand in one aisle and girls in another, or if preferable, boys stand on one side of the room and girls on the other; the smaller pupils should be in front, the taller behind. As the pupils get to their assigned places, they step between the desks until every pupil reaches his place. At the command they step in the aisles in two counts.

The pupils are facing the teacher now, ready for exercises. After the lesson—**Command: For marching—About—Face!** Same as (d) above.

Command: To your seats—March! Same as (e) above, except that the pupils go to their regular seats.

Command: Take your seats!

Explanation—Pupils grasp the seat, lower it while they take sitting positions.

FUNDAMENTAL POSITION.

Command: In position—Stand!

Explanation—Heels together; feet slightly turned out, knees extended and together; chest arched forward, shoulders and hips drawn back; arms extended downward; palms turned against the thighs, lightly touching them; fingers and thumbs

*See Standard Dictionary.

extended, and together; head erect; chin drawn in; eyes to the front; the body from feet upward slightly leaning forward, so that the weight of the body rests principally on the balls of the feet.

RESTING POSITION.

Command: In Resting Position—Stand!

Explanation—An easy position to be taken, free from strain; either foot remains in place as in fundamental position; the other foot is placed its length forward, hands are grasped in rear, the weight of the body resting principally on the stationary foot. Do not use it unnecessarily; use it only during explanations.

Explanations for all technical terms of the principal head, arm, trunk, leg and foot movements; marking time, marching and breathing exercises used in this manual are:

A—The Head.

1. Lower head backward. Face turned upward, chin drawn in.
2. Lower head sideward. As far as possible.
3. Turn head. Turning head one-quarter of a circle in given direction.

Remarks—All head movements must be taken slowly.

B—The Arms.

1. **Arms Forward—Raise!**—The straight arms are raised parallel and level with the shoulders; palms inward.

2. **Arms Forward Upward—Raise!**—The arms are raised upward by passing through the forward position to the upward position; palms inward.

3. **Arms Sideward—Raise!**—The straight arms are raised sideward level with shoulders; palms downward, chest raised, shoulders back.

4. **Arms Sideward Upward—Raise!**—After passing height of shoulders, the hands turn, palms inward, arms vertical—and next to head.

5. **Hands in Rear—Grasp!**—The left hand is grasped by the right in rear of body; arms down.

6. (a) **Hands on Hips—Place!**—Fig. 5.—The hands are placed on hips with thumbs well to the rear; fingers forward, elbows and shoulders drawn backward. In various balance steps, the hands are placed on hips with palms out, elbows sideward. This is called: (b) **Back of Hands on Hips—Place!**

7. **Arms Inward—Bend!**—Fig. 6—The arms are raised shoulder height and bent inward so that hands are in front of shoulders.

8. **Arms in Rear—Fold!**—The right hand grasping the left forearm behind back, or vice versa.

9. **Arms for Thrust—Bend!**—Fig. 7—The arms are flexed; elbows well back, forearms horizontal, hands clenched, knuckles turned downward. Thrusting means stretching and twisting arms.

10. **Hands on Shoulders—Place!**—Fig. 8—The elbows sideward, well back and level with shoulders; fingers touching shoulders.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

11. **Hands in Rear of Neck—Place!**—Fig. 9—Arms flexed, hands open, fingers pressing against back of neck, elbows sideward.

12. **Arms to a Circle Over Head—Raise!**—The arms can be raised forward or sideward upward, indicated in the respective lesson, arms rounded to a circle, middle fingers touching.

13. **Arms Upward—Bend!**—Fig. 10—Bend forearms upward so that the hands are on the outside of shoulders, the latter well back and elbows down close to trunk. The muscles of the arms must be tense.

14. **Arms to Strike—Bend!**—Fig. 11—Raise arms sideward and bend over shoulder with clenched fists, the knuckles backward, elbows in line with shoulders.

15. **Arms Sideward to Left (or Right)—Raise!**—Fig. 12—The straightened left arm is raised sideward; the right arm is bent to a right angle and raised on a level with shoulders, palms down.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

16. **Arms Oblique**—Fig. 13—The arms are raised or straightened; left up, right down, or vice versa, either forward, sideward, backward, or in oblique direction up and down, or both in same direction.

C—The Trunk.

1. **Trunk Forward—Bend!**—Fig. 14—The body is bent forward down as far as possible, with the spine curved upward, face downward.

2. **Trunk Forward to Right Angle—Lower!**—Fig. 15—The body is bent at hips to above angle, back straight and hollow, head in line with back, chest forward, shoulders backward, legs straight.

3. **Trunk Backward—Bend!**—Fig. 16—Raise the chest, force the shoulders backward, draw the head backward, face upward, legs straight.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.

4. **Trunk to Left (Right)—Bend!**—Fig. 17—Bend body sideward, chest raised, shoulders backward, stooping neither forward nor backward.

5. **Trunk to Left (Right)—Turn!**—Fig. 18—The body is turned in its erect position from front to side, one quarter turn, if possible, with legs straight and feet firm on floor.

D—The Legs.

1. **Half Knee-bend—Bend!**—The knees are bent to obtuse angle, and turned outward. Body erect, chest high, heels slightly raised.

2. **Full Knee-bend—Bend!**—Fig. 19—The knees are bent and turned outward; the heels raised and the erect body lowered to a sitting position on the closed heels; chest high, head up.

3. **Heels—Raise!**—Standing on toes with heels together and legs straight.

4. **Left (or Right) Knee Forward—Raise!**—Fig. 20—Raise bent leg forward to level of waist; lower leg verticle; toes turned down and outward.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

5. **Left (or Right) Knee Sideward—Raise!**—Raise and move bent leg sideward; ankle on knee of other leg.

6. **Left (or Right) Lower Leg Backward—Raise!**—Fig. 21—Raise lower leg backward.

7. **Left (or Right) Leg Forward, Sideward or Backward—Raise!**—Raise the straight leg in given direction, foot about twelve inches high, toes turned down and outward.

8. **Touchstep Forward, Sideward or Backward—Stand!**—Place the straight leg in given direction with foot turned outward, toes touching floor, weight of body resting on stationary leg.

9. **Stride, Forward, Sideward or Backward—Stand!**—Fig. 22—Place the straight leg in given direction with foot flat on the floor, weight of body resting equally on both feet. The feet are an ordinary step apart (two foot lengths).

10. **Step Forward, Sideward or Backward—Stand!**—With stepping in given direction, transfer weight of body on stepping leg with foot flat on floor; the heel of other foot is raised.

11. **Bend—Kneestep, Forward, Sideward or Backward—Stand!**—Fig. 23—The straight leg is placed in given direction, toes touching floor, bending the stationary leg without shifting the weight.

12. **Lunge Forward, Sideward or Backward—Stand!**—Fig. 24—Take long step in given direction; bend same leg and transfer weight of body on stepping leg. Body erect, chest high, both feet flat on floor and stationary leg straight.

Explanation—In all stepping, leg raising and marching, the feet are extended down and outward:



Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.

FACING.

Every facing is a turning around the long axis of the body.

Facings are valuable in training for direction; also for quickness and promptness of response.

From the first days of school, the pupils should receive drill in right, left, forward, backward, as terms relating to their own bodies, and not as relating to the walls of the room.

Facings may be done by simply raising the whole of one foot and the toes of the other, and turning on the heel of the latter. Thus, if we wish to turn to the left, we do so, on the left heel; right, on the right heel. This method is preferable for small children.

For older pupils, from the third grade up, the following method is recommended:

To turn to the left, raise the sole of the left foot, the heel of the right, and with a slight pressure on the toes of the latter foot turn the body toward the left; then replace the right foot beside the left. To the right side, the movements are reversed. This requires two distinct movements, and the teacher will do well to count "1, 2!" for each facing. If the command be "Left face," the turn is one fourth of a cir-

cle to the left, turning on the left heel and toes of right foot; "About face," one-half of a circle, or a turn that will bring the front of the pupil where the back was before the movement.

The commands are:

Left—Face!—One-fourth turn to the left.

Right—Face!—One-fourth turn to the right.

Left about—Face!—One-half turn to the left.

Right about—Face!—One-half turn to the right.

Half left—Face!—One-eighth turn to the left.

Half right—Face!—One-eighth turn to the right.

Drill on direction should be a part of each lesson.

MARCHING.

Marching in the schoolroom is necessarily limited; but some attention should be paid to it, not only during the gymnastic lesson, but also in dismissing the classes from the rooms. It is an unfortunate fact that teachers often require pupils to leave the room with a slow and stealthy step. This tends to produce the shuffling and shambling gait, with drooping shoulders and head, so common with school children.

Children should be taught to walk with a brisk, light and elastic step, which of itself is conducive to good carriage and proper poise. This can be done without noise or undue haste.

Marching in some form should be a part of every gymnastic lesson. During the first few weeks the pupils of the first grade need not keep in step, i. e., it is not essential that all the left feet move at the same time, but rhythmic succession of movement must be learned. Having mastered that, they should be taught to begin with the left foot, and to keep in step as well as in time.

In the second and higher grades, keeping step should be as natural as keeping time in music.

The gait should not be faster than one hundred and twenty steps a minute. The tendency to accelerate should be overcome by the teacher's keeping time by clapping hands or tapping with the foot or pencil. The rate of speed should be maintained whether the pupils march in place (mark time) or march forward. In the upper grades the marching to places will furnish the opportunity for this drill, although some of the other forms described below may be introduced into the lessons.

In the first and second grades, an occasional march around the room is advised.

Marching in Place, or Marking Time.

Command: Mark time—March! Class—Halt!—One—Two!

Marking time is marching without gaining ground. The feet are raised alternately forward and immediately replaced; the knees are slightly bent and the ankles extended as the foot moves forward, but there should be no undue swinging of the legs or swaying of the body. Raising the knees will facilitate the learning of this exercise.

Variations.

- (a) Mark time and clap hands on every step.
- (b) Mark time and clap hands on every other step.
- (c) Mark time and clap hands on the first of four, six or eight steps.
- (d) Mark time and clap hands on third, fifth or seventh steps.
- (e) Mark time and clap hands on four steps, then four steps without clapping hands.
- (f) Mark time and clap hands on the first, third, fifth, sixth and seventh of eight steps (drum beat).
- (g) Mark time and turn to the left or right on a given count (first, fourth, etc.). Turning in the same direction four times will cause the pupils to execute a complete turn.
- (h) After some practice in direction, mark time and turn left or right about on a given count.

Note—Some of these variations, especially (c), (d) and (e), can be used in connection with teaching numbers by counting consecutively to sixteen, twenty, twenty-four, etc. Also teaching the groups of two, three, four, five, etc.

Marching From Place.

Command: Forward—March!—Halt!

Command: Backward—March!—Halt!

Command: Sideward—March!—Halt!

- (a) **Forward**—Marching forward a certain number of steps. March one step forward; three steps forward; seven steps forward.

Note—Remember that it always takes one count more than the required number of steps to complete the movement. The left foot takes the first step, therefore the right should take the closing step.

For example: Three steps forward—March! Left—right—left, and close with right.

(b) **Backward**—After considerable practice the marching backward may be added as the reverse movement for the forward marching, and later alternate one with the other.

(c) **Sideward**—Sideward marching requires two counts for each step. If the direction is to the left, step sideward with the left foot; bring the right up to it and continue to the given number, or until the command, "Halt!" is given.

(d) **Alternate marking time** with any of the above; also with clapping hands and with turning to the left or right—two counts; about face—four counts, etc.

(e) **Marching around the room**—Have every other line turn to the rear. On the command, "Forward—March!" the first line marches across the front of the room, the second line marches into the first aisle, the third into the second, and so on, all following the first line, and all moving at once. If the class is small the pupils march around all the desks, forming one continuous line; but if too large for this, the leader, after crossing the room, passes backward in the outside aisle along the wall, forward in the next aisle, backward in next, and so on, till the first place is reached. As all pupils follow the leader, all should arrive at their seats at the same time. They should continue to march by marking time at their seats until the command, "Halt!" is given, when they should stop by taking the last step with the right foot.

The command to halt may also be given while the class is in motion. This is a good drill, teaching the children to stop instantly. On the command, "March!" every pupil in the class should move at once.

(f) **Running**—Any of the foregoing marching exercises may be taken in double-quick time, or running. The time should be about twice as fast as in marching. All running must be on toes. Pupils must keep their distance from one another.

RHYTHMIC STEPS.

This type of gymnastic work is intended primarily to develop grace and harmony of motion. Like most of the gymnastic work in the schoolroom, it cannot be employed to the fullest extent because of the limited space. Experiments in the past have demonstrated that these steps can be done with profit, and that the children enjoy them. Musical accompaniment enhances their value and also the interest of the pupils.

Formation for Steps—Some of these steps may be taken in the regular class formation for calisthenics, the class moving forward and backward; or forward a given distance, then

about face and return; or by facing left or right the class can move sideward left and right. Those steps that are continuous forward may be taken instead of marching back to seats; or around a row of desks—every other line turns to the rear and two contiguous lines pass around the row of seats between them. The class may also “form a circle” around the room, the pupils passing quickly to the space next to the walls that are nearest to them, thus forming a continuous row around the room; then can move forward (in line of direction, pupils behind each other), or sideward, left or right. After finishing the exercise, the pupils return to their seats by the shortest way.

Rhythmic steps can be executed in any desired direction—forward, sideward, backward, obliquely forward and backward. The forward movement only is here described.

These steps are in 2-4 time (polka or march), 3-4 (waltz or mazurka), and 4-4 time (schottische).

The terms are similar to those used in the regular gymnastics.

1. Placing the foot is without transferring the body weight (Touchstep).

2. Stepping is a step with transferring the weight upon the stepping leg.

(a) **Skipping or Hippy-Ty-Hop**—This may be taken instead of marching around the room. It is like running, except that a slight hop follows the step forward. This form of movement is also well adapted to a flying motion when playing “Birds.”

(b) **Double or Gallop Hop**—Step forward left, bring right foot up to the left with a slight hop, and continue in this manner a given number of times—four or eight times; then change to the right foot in front.

(c) **Pointing**—Raise the foot ankle high, then quickly extend the knee and ankle, with the pointed toes placed on floor. (Similar to touchstep.)

(d) **Closing Step**—Step forward left—1; close with right foot—2.

(e) **Follow Step**—Step forward left—1; close with right foot so that the instep is behind the heel of left—2.

(f) **Closing Step or Follow Step**—With rising on toes on 2, and lowering the heels on 3. Same as (d) or (e), but rise on toes as the right foot approaches the left.

(g) **Closing Step or Follow Step**—With bending knees on 2, and straightening knees on 3. Same as (d) or (e), but bend knees slightly as the right foot approaches the left.

(h) **Gliding**—Glide forward with left foot, both knees slightly bent, weight on both legs—1; follow with leg in rear and rise on toes—2; repeat any desired number of counts.

(i) **Three Step**—Step forward left—1; close with right—2; take another step in place with left—3. (Mazurka time, the first count being accented.)

(j) **Mazurka Balance**—Step forward left—1; point right in front of left foot, with rising on toes—2; lower heels—3.

(k) **Change Step**—Follow step forward left, as in (e), then step forward left again and repeat the step beginning right. Count 1 and 2, 3 and 4. (As the name indicates the changing step it is the same as that applied in marching, in order to regain the proper step according to the accent in music.)

(l) **Polka Step**—Is the same as the change step, but preceded by a hop while the stepping foot is raised.

(m) **Heel and Toe Polka**—Place left heel forward and hop on the right foot—1; place left foot backward, with toes on floor, and hop on right foot—2; polka step forward left—3, 4; repeat right—5 to 8.

(n) **Glide Polka**—Two glides forward left, with slight knee bending during glide and rising on toes when closing—1, 2; polka step forward left—3, 4; repeat right—5 to 8.

(o) **Schottische Step or Schottische Run**—Three small running steps forward (left, right, left), hop on left foot and raise right knee on 4—1, 2, 3, 4; repeat, beginning right—5, 6, 7, 8. When executed sideways, the second step is a cross-step in rear of the first step (or other foot).

(p) **Waltz Balance Step**—Step obliquely forward left—1; follow with right as in follow step (e) and rise on toes—2; lower heels—3; same, beginning right—4, 5, 6.

(q) **Glide Hop or Glide Balance Hop**—Glide forward with the left foot, bend the knee slightly and transfer the weight of the body—1; hop on left leg and raise right leg backward, knee slightly bent and turned outward—2; repeat right—3, 4. (The number of hops that follow the glide may be increased according to the rhythm.)

(r) **Step-Hop or Step Swing-Hop**—Step forward left—1; raise the right leg forward, foot turned outward, and hop on left leg—2; repeat right—3, 4.

(s) **Mazurka Hop**—Glide forward left—1; displace left foot with a hop on the right, the left leg being raised forward—2; hop on right foot and bend the left knee so that the left foot

is in front of right knee—3. Repeat, or combine with some other step.

(t) **Leap Hop**—Raise left leg quickly forward and jump onto left foot (about two foot lengths forward) the right foot being raised behind left knee—1; hop on left foot—2; repeat right—3, 4.

(u) **Cross-Step-Turn**—Step forward left—1; cross right in front with knees slightly bent, rise on toes with a half (or whole) turn left—2; lower the heels—3.

BREATHING EXERCISES.

Breathing exercises should be taken only when the air to be inhaled is reasonably pure.

Breathing exercises have a threefold effect. They increase the lung capacity, strengthen the organs of respiration, and moderate the rapid heart action consequent to vigorous exercise.

The breathing exercise should consist of a long, deep inhalation, thoroughly expanding the chest and filling all parts of the lungs. It is especially desirable that the apexes be inflated by forcing the air to the upper part of the lungs. The exhalation should be somewhat forced, so as to expel as much of the residual air as possible.

Both the time of inhaling and exhaling should be lengthened with the increasing age of the pupils; also the number of repetitions. Care must be taken not to overdo either. Do not hold the breath too long.

Arm movements which act on the muscles of respiration may be added to the breathing, as they greatly enhance the effect.

In connection with the reading lessons, breathing exercises with vocalization will be found useful.

Teachers are requested to read the "Instructions and Suggestions to Teachers" in the front part of this book. This will give them a clear conception of the work.

SEPTEMBER.

Lesson One.

1. In place—March—Halt! Repeat several times.
2. **Hands in rear—Grasp!** (Starting position.)
Turn head left—1; return—2-8; same right—1-8.
3. **Hands—Down!**
Raise arms forward—1; lower arms—2.
Hands on hips—Place! (Starting Position.)
4. Lower trunk forward—1; raise the trunk—2.
5. (a) Touchstep left forward—1; return—2.
(b) Rock on toes in one count.
Remarks—Pupils stand on toes, raise and lower body with knees straight, heels not touching floor.
6. Inhale and exhale, slowly raising arms fore-upward.
When marching to the yard let the class march in couples, boys and girls separate. If time permits, play the following games:
Game—Cat and Mouse.

OCTOBER.

Lesson Two.

1. Clap hands in front of chest and stretch arms sideward (quickly)—1; clap hands and arms down—2. Repeat several times.
Hands on hips—Place!
2. Lower head left sideward—1; raise—2-8. Repeat to right—1-8.
Hands—Down!
3. Raise arms sideward—1; lower—2-8.
Hands on hips—Place!
4. Bend trunk left sideward—1; straighten—2-8. Same right.
5. Touchstep left sideward—1; return—2-8. Same right.
6. Jump in place on both feet.
7. Inhale and exhale with raising arms sideward.
Game—Running race, length of yard.

Lesson Three.

1. In place—March!
Hands on hips—Place!
 2. Lower head backward—1; return—2-8.
Hands—Down!
 3. Raise arms backward—1 (as far as possible, body erect);
return—2.
Hands on hips—Place!
 4. Bend trunk backward—1; return—2-8. On command
only.
 5. Touchstep left backward—1; return—2-8. Same right.
 6. Hop in place on one foot, raising the other foot back-
ward—change from one to the other upon command.
Hands—Down!
 7. Inhale and exhale.
- Game—Running race, length of yard.

NOVEMBER.

Lesson Four.

1. March forward one step and backward one step upon
command.
Hands on hips—Place!
 2. Turn head left—1; return—2-8.
 3. Stretch arms forward—1; return—2-8.
 4. Lower trunk forward—1; return—2-8.
Hands in rear—Grasp!
 5. Bend knees half deep—1; return—2-8.
Raise hands in front of chest for clapping hands.
 6. Jump on both feet in place, clapping hands. Jumping
is to be taken only when class exercises outside of
classroom.
Hands on hips—Place!
 7. Inhale and exhale.
- Game—Running race, one length of yard.

Lesson Five.

1. Clap hands in front of chest and stretch arms sideward
(quickly)—1; clap hands and arms down—2.
Hands on hips—Place!
2. Lower head left sideward—1; return—2-8. Repeat right
1-8.
3. Stretch arms sideward—1; return—2-8.
4. Bend trunk left sideward—1; return—2-8. Repeat
right—1-8.

5. Raise left knee sideward—1; return—2-8. Repeat right—1-8.
 6. Jump on both feet from left to right, rhythmically.
Hands on shoulders—Place!
 7. Inhale and exhale, slowly straightening arms sideward, palms upward, and replace the hands.
- Game—Fox and Gardener.

DECEMBER.

Lesson Six.

1. Left face—Right face (one-quarter turn).
Hands in rear—Grasp!
 2. Turn head left—1; return—2-8. Repeat to right—1-8.
Hands on shoulders—Place!
 3. Stretch arms down—1; return—2-8.
 4. Turn trunk left—1; return—2-8. Same right—1-8.
Hands in rear—Grasp!
 5. Raise left lower leg backward—1; lower—2-8. Same right—1-8.
Hands—Down!
 6. Jump on both feet backward two or more jumps and then forward in place same number of steps.
 7. Inhale and exhale.
- Game—“Muffin-Man.”

Lesson Seven.

Remarks—Pupils of alternate aisles face to the rear of the room.

1. March forward, passing through the different aisles, back to starting place, all following the leader. Always insist upon correct posture and an elastic step.
Pupils start and halt upon command.
Hands on hips—Place!
 2. Turn head left—1; return—2-8. Same right—1-8.
Hands—Down!
 3. Raise arms fore-upward—1; return—2.
Hands on hips—Place!
 4. Lower trunk forward—1; return—2.
 5. Raise left leg forward—1; return—2. Same right (leg straight—toes down).
 6. Jumping in place with clapping hands.
 7. Inhale and exhale, slowly raising arms fore-upward and lowering.
- Game—Cat and Mouse.

JANUARY.

Lesson Eight.

Pupils face to left or right.

1. One step left sideward closing with right—March—1-2; return—3-4. Repeat several times upon command.

Arms in rear—Fold!

2. Lower head left sideward—1; return—2-8. Repeat to right—1-8.

Hands—Down!

3. Raise arms side-upward—1; return—2-8.

Arms in rear—Fold!

4. Bend trunk left sideward—1; return—2-8. Same right 1-8.

5. Raise left leg sideward—1; return—2-8. Same right —1-8.

Hands on hips—Place!

6. Hop on left and right leg alternately. Change upon command.

Hands—Down!

7. Inhale and exhale, slowly raising arms side-upward and lowering.

Game—Good Morning. (Variation of “Come along” with shaking hands when the two players meet.)

Lesson Nine.

1. In place—march; backward—march; in place—march; in place—march, upon command.

Hands on hips—Place!

2. Lower head backward—1; return—2-8.

Hands—Down!

3. Bend arms upward—1; return—2-8.

Hands in rear—Grasp!

4. Bend trunk backward—1; return—2-8.

5. Raise left leg backward—1; return—2-8. (Leg straight, toes down.)

6. Hop on left foot and raise right foot backward. Same right, change upon command.

7. Inhale and exhale, slowly raising arms backward, upward and lowering.

Game—Song-game, “Will you dance with me.”

FEBRUARY.

Lesson Ten.

1. March forward around the room as in lesson seven.
Hands on hips—Place!
 2. Turn head left—1; return—2-8. Same right—1-8.
Arms to thrust—Bend!
 3. (a) Thrust arms forward—1; return—2-8.
(b) Thrust arms sideward—1; return—2-8.
Hands on hips—Place!
 4. Lower trunk forward—1; return—2-8.
 5. Stride left forward—1; return—2-8. Repeat with right—1-8.
 6. Hop in place on left foot, raising the right knee forward, changing from one to the other foot in four or two counts.
 7. Inhale and exhale.
- Game—Jacob (Ruth). Where are You?

Lesson Eleven.

1. Clap hands in front of chest and place hands on shoulders—1; clap hands and stretch arms down—2.
Repeat several times.
Hands on hips—Place!
 2. Lower head left sideward—1; return—2-8. Same right.
Arms to thrust—Bend!
 3. Thrust arms sideward—1; return—2-8.
Hands on hips—Place!
 4. Bend trunk left sideward—1; return—2-8. Same right.
 5. Stride left sideward—1; return—2-8. Same right.
 6. One step left sideward—1; hop on left foot, bending the right leg and raising foot in rear of left—2; step right sideward and repeat this step hop. Alternate left and right, in march rhythm.
 7. Inhale and exhale, slowly straightening arms sideward, palms upward and returning.
- Game—"Hop and Pull."

MARCH.

Lesson Twelve.

1. Face left in four steps—march; repeat three times. The same to the right in the second week.
Hands on hips—Place!
2. Lower head backward—1; return—2. Same right.
Arms to thrust—Bend!

3. Thrust arms upward—1; return—2-8.
Hands on hips—Place!
 4. Turn trunk left—1; return—2. The same right—1-16.
 5. Stride left backward—1; return—2. The same right—1-16.
 6. Jump in place on both feet, facing left four times, taking one hop for each quarter turn. Repeat to the right.
 7. Inhale and exhale.
- Game—Bean Bag Race, for room or yard.

Lesson Thirteen.

1. March forward around the room, clapping hands four counts and four counts with arms down.
Hands on hips—Place!
 2. Lower head backward—1; circle to left—2; return—3-4.
Repeat to right.
Hands—Down!
 3. (a) Raise arms fore-upward—1; return—2.
(b) Raise arms side-upward—3; return—4.
Hands on hips—Place!
 4. Lower trunk forward—1; circle to sideward bending—2; return—3-4. Repeat to right.
 5. Touchstep left forward—1; return—2. Repeat right.
 6. Jump in place on both feet and clap hands four counts; jump in place with hands on hips four counts. Both exercises in rhythm and alternately.
Hands—Down!
 7. Inhale and exhale, slowly raising arms fore-upward and lowering.
- Song Game—"I See You."

APRIL.

Lesson Fourteen.

1. Face left on the first of four steps in place—1-4. Repeat three times. Repeat right.
Hands on hips—Place!
2. Lower head left sideward—1; circle head backward—2; return—3-4. Repeat right.
Hands—Down!
3. (a) Raise arms side-upward to circle over head—1; return—2-8.
(b) Raise arms fore-upward to circle over head—1; return—2-8.
Hands on hips—Place!

4. Bend trunk left sideward—1; lower trunk forward—2; return—3-4. Repeat to right.
5. Touchstep left sideward—1; return—2; repeat right.
6. Four hops on left foot, holding right knee with both hands. Same opposite.

Hands—Down!

7. Inhale and exhale, slowly raising arms side-upward and lowering.

Song-game—Carrousel.

Lesson Fifteen.

Hands on hips—Place!

1. Raise left and right knee alternately (quick rhythm).
2. Lower head backward—1; circle head to left—2; return—3-4. Repeat right.

Hands—Down!

3. Raise arms fore-upward to circle over head—1; return—2.

Hands on hips—Place!

4. Bend trunk backward—1; return—2.
5. Touchstep left backward—1; return—2.
6. Hop on left, raising right foot backward and grasping same with right hand on the instep. Change to other foot on command.

Hands—Down!

7. Inhale and exhale.

Folk dance—Shoemaker's Dance.

MAY.

Lesson Sixteen.

1. Clap hands in front of chest and stretch arms forward—1; clap hands and arms down—2. Repeat several times.

Hands on shoulders—Place!

2. Turn head left—1; return—2-8. Repeat right—1-8.
3. Stretch arms forward—1; return—2.

Hands on hips—Place!

4. Lower trunk forward—1; return—2.
5. Raise left knee forward—1; return—2. Repeat right.
6. Jump in place with hands on hips—1-4. Jump in place with clapping hands—5-8.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Song-game—"Little sister, dance with me."

Lesson Seventeen.

Hands on hips—Place!

1. Clap hands in front of chest and stretch arms sideward—1; clap hands and arms down—2.

Hands on shoulders—Place!

2. Lower head sideward—1; return—2-8. Repeat right—1-8.
3. Stretch arms sideward—1; return—2-16.

Hands on hips—Place!

4. Bend trunk left sideward—1; return—2-8. Repeat right—1-8.
5. Raise left knee sideward—1; return—2-8. Repeat right—1-8.
6. Hop on left leg, raising right leg sideward—1-4; change to right—5-8. Repeat continuously.

Hands—Down!

7. Inhale and exhale, slowly raising arms sideward and lowering.

Song-game—"Little sister, dance with me."

JUNE.

Lesson Eighteen.

Hands on hips—Place!

1. Clap hands in front of chest and stretch arms upward—1; clap hands and arms down—2.

Hands on shoulders—Place!

2. Lower head backward—1; return—2-8.
3. Stretch arms upward—1; return—2-16.

Hands on hips—Place!

4. Bend trunk backward—1; return—2-8.
5. Raise left lower leg backward—1; return—2-8. Repeat right—1-8.
6. Hop on left foot, raising right lower leg backward—1-4; change to right—5-8. Repeat.

Hands—Down!

7. Inhale and exhale.

Song-game—Mulberry Bush.

Games for First and Second Grades.

Cat and Mouse. (Cat and Rat.)

The players stand in a circle facing inward, grasping hands. The teacher chooses one child as the cat, who stands outside, and another child as the mouse, who stands inside the circle. The cat tries to catch the mouse, who runs in and out of the circle. When the mouse is caught, or when the teacher finds the two have run enough, they return to their places, and the next two players standing to the right become the cat and mouse.

As the children become more proficient, or when the cat is very active, the players try to prevent the cat from catching the mouse by suddenly lowering their arms after the mouse has slipped through the circle.

Hand Tag. (Room. May also be played in the yard.)

Arrange the class in an oval in the space in front of the seats. All pupils raise their arms forward, palms up. One of the class passes along the inside of the oval and tries to tag the hand of a pupil. As soon as the tagger tries to slap a hand, it should suddenly be lowered. Whoever is tagged three times is out of the game. Change the tagger frequently; or play the game so that he who is tagged takes the place of the tagger. In crowded rooms the seats may be raised and the pupils stand between the desks, the tagger walking up and down the aisles. In the yard this game is played in a circle.

Squat Tag. (Room.)

The children move about; anyone may be tagged who does not quickly bend his knees and "squat" when the tagger approaches. The one tagged when not squatting is "it."

Skip Tag. (Room. May also be played in the yard.)

Arrange the class in a half circle in front of the seats. One of the class skips along the front, tagging a comrade. The tagged one skips after the tagger, trying to catch him. The tagger skips around the outside of the room (where the aisles are usually wide, so that no one can stumble) until he reaches his place. Now the second pupil is tagger, and so on. Insist

on skipping on the balls of the feet and allow no running, and this will be a safe room game.

In the yard this game is played in a circle, the children facing inward, the tagger being on the outside.

Follow the Leader. (Room.)

One player is chosen as leader, and at the head of a line of players leads them around, in and out, over obstacles, running, hopping and doing various evolutions, each player following the movements of the leader as exactly as possible. The teacher should at times change the leader.

A variation of this is to have the leader stand facing the line of players and do various movements of any part of the body, the others following as rapidly and accurately as possible.

Cat and Mouse. (In two concentric circles.)

Cat and Mouse. (With two cats.)

Catch Me. (Come Along, Skip Away.)

Have the players form one or two circles. Choose one child as the first tagger. This child runs around the outside of the circle, tagging someone. The child tagged pursues the tagger, trying to catch him before he reaches the place vacated by the one tagged. The one tagged now becomes the tagger and the game proceeds as before. Call for lively running and prompt tagging—and do not allow the “playing of partners,” so that all get a chance to run. As a variation, have the runners run around or touch an object some distance from the circle before finishing. Another variation is to have the players skip instead of run. Still another is to have the players stand by twos or threes, who must all run when the last one is tagged. The one left over continues the game.

Running Races.

Arrange your class in ranks of six or eight. Put a chalk-mark on the floor where the first rank stands and another one about 20 to 30 feet away. At the commands “Get ready” and “Go,” the ones in the first rank run toward the goal. They re-form a few steps back of the goal line, while the second rank steps up to the starting line, etc.

Races over a short distance may also be had by allowing the contestants to hop on one foot instead of running.

In a clear yard or on grass, little boys also enjoy a short race on “all fours.” Upon command they get down on hands and feet (not knees) and race.

Bean Bags. (Room.)

In the lower grades, bean bags (about 5 x 6 inches) are used. Each pupil should have a bean bag. Arrange your class in a circle facing inward.

- (a) Toss up and catch.
- (b) Toss to a partner.
- (c) Combine (a) and (b).
- (d) Teacher (or leader). Arrange your class in front ranks of eight. The first one is the teacher (or leader). He stands about six or eight feet in front of his rank and begins the game by tossing the bag to the one now at the head of the rank; this one tosses it back, then the teacher tosses it to the second, who returns it, etc. Whoever misses goes to the foot of the rank. If the teacher misses he also goes to the foot, the player at the head of the rank taking his place.

Increase the difficulty of the games named above by greater distances; by designating the hand that throws or catches; also by hand clapping once (or oftener) before a bag is caught.

If you have no bean bags, make a ball by rolling up a newspaper and tying a string around it.

Song Games for First and Second Grades.

How D'ye Do, My Partner?

How d'ye do, my partner,
How d'ye do today?
Will you dance in the circle?
I will show you the way.

Repeat, skipping with a chorus of tra-la-la during the skip.

This may be played as a very simple skipping game for very little children. The children stand in a circle, one child steps in and chooses a partner, as the words indicate, then two, or more, children choose, etc. The children in the circle clap in time to tra-la-la.

For older children the game may be played in the form of a folk dance.

Count off 1, 2, around the circle. The odd number steps into the circle and faces the child to the left, thus forming a double circle.

When singing, "How d'ye do, my partner," the partners bow to each other; "How d'ye do today," the partners shake hands.

"Will you dance in the circle?
I will show you the way."

Cross arms, grasping hands, and face to the head of the circle, taking a position for skipping.

During the chorus of "Tra-la-la," skip around the circle until arriving at one's place; the children on the outer side of the circle remain in place, those on the inside move forward to the next partner. Then repeat the whole play as often as desired.

The Muffin Man.

The class is in a front circle formation, neighbors' hands grasped.

One of the pupils enters the circle and, while singing the following words, takes four skipping steps forward and backward in front of one of the players:

"Oh, do you know the muffin-man,
The muffin-man, the muffin-man?
Oh, do you know the muffin-man
That lives in Drury Lane?"

The other players answer while jumping in place, with hands on hips:

"Oh, yes, I know the muffin-man," etc.

The one addressed and the one in the center then take hands, and while skipping around the inside of the circle, sing:

"Now, two of us know the muffin-man," etc.

The play is then continued by these two players repeating 1 in front of two others. Then the four sing while skipping around in the center:

"Now, four of us know the muffin-man," etc.

When all of the players have partners, they skip in a circle and sing:

"Now, all of us know the muffin-man,
The muffin-man, the muffin-man;
Now, all of us know the muffin-man,
That lives in Drury Lane."

Oats, Peas, Beans and Barley.

1. Oats, peas, beans and barley grow,
Oats, peas, beans and barley grow,
Can you or I or anyone know
How oats, peas, beans and barley grow?
2. Thus the farmer sows his seed,
Thus he stands and takes his ease,
Stamps his foot and claps his hands
And turns around and views the land.

3. Waiting for a partner,
Waiting for a partner,
Open the ring and choose one in,
While we all gaily dance and sing.

1. Front circle formation, neighbors' hands grasped. One player stands in the center and is the "farmer." The other players walk in a circle left and sing the first stanza.

2. During the second stanza the players in the circle stand still, release grasp and go through the motions of the "farmer," who does as the song says. For instance, during the singing of the first line they imitate a farmer scattering seed, during the singing of the second line all stand in a stride position, arms folded, as though they were taking life easy. During the singing of the third and fourth lines they stamp their left foot, clap their hands and turn around (to the left or right) as though viewing the land.

3. All during the third stanza the players march in a circle left. During the singing of the first two lines the "farmer" walks up to one of the players, and as the third is sung this player steps into the circle. As the fourth is sung both skip around inside the circle, moving in opposite directions to the circle.

The one chosen into the center now becomes the "farmer," and all is repeated.

The Carrousel.

Pretty children, sweet and gay,
Carrousel is running.
It will run 'till evening;
Little ones a nickle, big ones a dime,
Hurry up, get a mate, or you'll surely be too late.

Chorus.

Ha, ha, ha, happy are we,
Carrousel is running, running so merrily.

The players form two concentric circles, facing inward. The players of the inner circle grasp hands; those in the outer circle place their hands on the shoulders of those in front of them. While singing, both circles move left, sideward, with follow-steps. During the chorus the players glide left, sideward (gallop), and when repeating the "Ha, ha, ha," etc., they glide right sideward. At the end of the song the players change places and the play is repeated.

For older players a suitable variation consists of letting the inner players face about after the first rendition. Still another variation consists of letting each circle glide in opposite directions while singing "Ha, ha, ha," etc.

Jolly is the Miller.

Jolly is the miller who lives by the mill,
The wheel goes 'round with a right good will;
One hand in the hopper and the other in the sack,
The right steps forward and the left steps back.

This song-game may be played by adults and children. The players form a circle composed of couples. When teaching the game to children, play at first without the miller (the player who has no partner and who is in the center). Starting the game, the players sing and march in the circle. At the words, "The right steps forward and the left steps back," the children do as indicated. As soon as this changing of partners is well understood, add the miller. Now, as change of partners takes place, the miller tries to get a partner. If he succeeds, the player left without a partner becomes miller.

Little Sister Come With Me.

1. Little sister, come with me;
Both my hands I give to thee.
Come with me 'round the ring,
As we march and as we sing.
Come with me 'round the ring,
As we march and as we sing.

The children are formed by twos in a large circle. The inner arms are crossed, and both hands grasped. While singing they march around in the circle.

2. With our heads we nod, nod, nod;
With our fingers shake, shake, shake,
Then we dance, then we sing,
Then we gladly dance and sing.

Stand, the partners facing each other and all imitate the movements named.

Again form twos as above and skip around the circle.

3. With our feet we tap, tap, tap;
With our hands we clap, clap, clap;
Then we dance, then we sing,
Then we gladly dance and sing.

Stand and imitate. Form twos and skip.

Herr Schmidt.

1. Herr Schmidt, Herr Schmidt,
What will the dowry be?
Herr Schmidt, Herr Schmidt,
What will the dowry be?

The pupils stand in a front circle, facing inward, hands grasped. One foot is placed forward. During the first bar change the position of the feet (with a slight jump); repeat once during the second bar and three times during the next. Then repeat the whole.

2. A veil and feathers for a hat,
All little girls look well in that.
A veil and feathers for a hat,
All little girls look well in that.

Gallop left, sideward, around the circle; and during the repetition, right, sideward.

3. Herr Schmidt, Herr Schmidt,
What will the dowry be:

Stand and pointing at someone, sing the last few bars.

I See You. (Peek-a-Boo.)

The pupils are formed in two divisions, standing four steps apart, facing toward the center. Each division is divided into pairs, one pupil standing behind the other. Those in front have hands on hips, those in rear place hands on shoulders of those in front.

1. I see you, I see you,
Ti-ralla-ralla-lalla-la,
I see you, I see you,
Ti-ralla-lalla-la.

While singing the first line, those standing in rear alternately bend their heads once left and right. While singing the second line the head is bent four times, thus playing "peek-a-boo" with their opposites.

Repeat during the last two lines.

2. You see me and I see you,
You take me and I take you,
And you see me and I see you,
And you take me and I take you.

Beginning the fifth line, all clap hands, then those in rear skip forward (to the left), grasp both hands of those coming from the opposite division, and while singing the sixth line swing them around. At the seventh line all clap hands, grasp both hands of their partners and swing them around.

At the end of the eighth line the two divisions are again formed, the partners changing places.

My Brother. (Mein Bruderle.)

The pupils are formed in a circle, standing in pairs, facing the leaders. The inner hands are grasped shoulder-high.

1. I've not seen brother for some time,
For some time, for some time;
So let's be merry now and sing, sing, sing.

The children sing while marching around in the circle.

Oh sing, dear brother, sing, dear brother;
Sing, sing, sing.

Skip forward.

- |: I've not seen brother for some time,
For some time, for some time;
So let's be merry now and sing, sing, sing.:|

The children sing while marching around in the circle.

2. I've not seen sister for some time,
For some time, for some time;
So let's be merry now and dance, dance, dance.

March forward as above.

- |: Oh hop, dear sister, hop, dear sister;
Hop, hop, hop.:|

Partners face each other, grasping both hands and gallop sideward toward the leader.

- I've not seen sister for some time,
For some time, for some time;
So let's be merry now and dance, dance, dance.

March forward as above.

3. I've not seen teacher for some time,
For some time, for some time;
So let's be merry now and fly, fly, fly,

March forward as above.

- Oh fly, dear teacher, fly, dear teacher,
Fly, fly, fly.

Skipping forward, the children wave their arms as if flying.

- I've not seen teacher for some time,
For some time, for some time;
So let's be merry now and fly, fly, fly.

March forward as above.

Note—Music for these games can be found in "Games and Dances," by William A. Stecher, published by John Joseph McVey, Philadelphia, Pa.

MANUAL OF PHYSICAL TRAINING AND GAMES

THIRD AND FOURTH GRADES

BALTIMORE PUBLIC SCHOOLS

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Handbook of Lessons in Physical Training.

INTRODUCTION.

In preparing this handbook, special care has been taken to omit unnecessary technical terms and to make the commands as simple as possible consistent with clearness. We have made each command to indicate, first, the part of the body involved, then the direction, and finally the movement. For example: Trunk sideward—bend.

The work of the first four grades consists mainly of free-hand exercises, but for the four upper grades we have included dumbbell and wand exercises. Rhythmic steps, song games, folk dances and games for the school room and yard are assigned to each lesson. A special list of appropriate song games, folk dances and playground games is appended to the outline for each grade. These are to be used at the discretion of the teacher.

This handbook contains 18 lessons, each of which is intended to be for one-half of a month. Teachers may review previous lessons at their discretion, but should teach the assigned lesson first.

The conditions under which the work is conducted in the regular classroom and corridors are not altogether favorable. For this reason the success of the lesson will depend largely upon the attitude of the class teacher. The fidelity and faithful co-operation of the teachers and those in charge of the schools will determine the results attained.

Whenever possible, the lesson in physical training should be given out of doors. By preference, the places for gymnastics, are:

1. The Schoolyard.
2. Gymnasium.
3. Corridors, halls or basements.
4. The schoolroom.

THE OBJECTS OF SCHOOL GYMNASTICS.

Gymnastics or physical training is regulated and supervised muscular exercise, under conditions that tend to promote the

health, insure the normal growth, and to develop and discipline the motor powers of the pupils.

The aims of this training are two-fold, namely: hygienic and educational, health producing and habit forming.

Viewed as to its physical effects, gymnastics produce health and hardiness. By combating and alleviating such unhygienic school conditions as impure air, bad light, improper sitting and standing, long periods of physical inactivity, it increases health. It develops strength and organic vigor. By increasing power of co-ordination, it promotes quickness and skill. It cultivates endurance, and strives for beauty of form. By its combination of strength and co-ordination, it produces graceful motion.

Viewed from its educational, habit forming effects, school gymnastics promotes obedience, exactness and order. It trains for alertness, quick perception and quick reaction. It strengthens the willpower. It awakens an appreciation of the beautiful in form and motion. In its competitive forms, it leads to self-control, self-denial, loyalty to leaders, and awakens and promotes morality.

LESSON MATERIAL.

Lesson material used in this handbook consists of two groups of exercises:

1. Classroom.
2. Schoolyard.

I. The formal lessons contain:

- (a) Introductory exercises.
- (b) Free exercises.
 - (1) Freehand exercises.
 - (2) Dumbbell exercises.
 - (3) Wand exercises.
- (c) Rhythmic steps.
- (d) Breathing exercises.

II. Supplementary lessons contain:

- (a) Running.
- (b) Contest exercises.
- (c) Games.

A series of 18 lessons, progressive throughout, for each two grades, has been prepared, each lesson consisting of seven exercises or groups of exercises. The same type of exercises

will be found under the same number in all the lessons and grades in the following order:

1. Preliminary movements.
2. Head, head and arm exercises.
3. Arm, arm and trunk, arm and leg exercises.
4. Trunk, trunk and arm, trunk and leg exercises.
5. Leg, leg and arm, leg and trunk exercises.
6. Rhythmic steps.
7. Breathing exercises.

The object of this arrangement is to relieve quickly all congested parts of the body, assist the organic processes of circulation, digestion and respiration, through vigorous movements of the different parts involved; to develop muscular strength, co-ordination, grace and a correct posture of the body, and to counteract, to a great extent, the harmful effects of prolonged sitting and stooping.

INSTRUCTIONS AND SUGGESTIONS TO TEACHERS.

I. All exercises can be given in the classroom, but the use of the yard, corridor, hall or basement is preferable.

II. Before beginning, purify the air of the classroom by opening windows at the top. In mild weather, raise and lower windows, but avoid all drafts. Close windows immediately after exercises. Appoint monitors for the windows. In school buildings having fan ventilating systems, be governed by rules.

III. Explain to your pupils the discomfort and evil effects of wearing tight garments at any time and especially for this work. It is advisable that boys remove their coats during the exercises. Overshoes, rubbers and wraps should not be worn in a well-heated room, and not at all during lessons in physical training.

IV. The pupils should be arranged according to size and sex, the shortest in front. This can be accomplished by changing seats or walking to assigned places. Take shortest way in the least time or else have a march around the room with returning to assigned places. In separating the sexes, it is most practical to arrange them in alternate rows, called files.

V. Teachers are requested to practice rising and closing exercises. During all lessons, the teacher must never lose sight of the fact, that if the ten minutes devoted to gymnastics are to be of value to the pupils, they must be filled by well directed, vigorous work. Commands must be given clearly

and promptly and pupils kept busy. Teachers will get better results if the lessons are taught without the use of the text-book. This is not so difficult as it might appear, for in all lessons the exercises are arranged in the same general order, for instance, as follows:

1. Introductory movements.
2. Head exercises.
3. Arm exercises.
4. Trunk exercises.
5. Leg exercises.
6. Rhythmic steps.
7. Breathing exercises.
8. Games.

Furthermore, each lesson is developed according to a definite plan and all movements are executed in a certain direction, i. e. lesson one forward, lesson two sideward, lesson three backward.

VI. Every exercise should be taken, first, for good position; second, for re-action; third, for rhythm; after which the complete movement should be repeated for 16 counts. The number placed after exercises indicate the minimum number of repetitions.

VII. Principals are requested to designate the time for each class to take its gymnastic lesson in the yard. If the yard is divided, two or more classes may exercise at the same time under the direction of their respective class teachers.

VIII. Teachers should insist on good standing and sitting position and exact execution of all movements.

IX. When exercising in rhythm, teachers must learn to discriminate between long and short movements. Take all trunk and head movements slowly.

X. In addition to the regular lesson, teachers may review exercises of previous lessons. This gives teachers a chance for individuality.

XI. The supervisor's assistant will visit each school in his district at regular intervals, conduct the new lesson, and assist the class teacher if necessary.

XII. The supervisor's assistants must report all irregularities, which they are unable to adjust, to the head of this department.

XIII. The Director of Physical Education will visit each room at least twice a year to see how the class teachers con-

duct the work. At these visits he will take note of the following points:

The manner of giving the lesson; clearness and accuracy in giving commands; promptness, correctness and vigor of execution, and the attention paid to the development of good posture.

XIV. In the fifth to the eighth grades, hand apparatus such as dumbbells and wands are used when assigned in the lesson. Classes in schools where there are no dumbbells take the same exercises as free exercises, pupils clenching hands to fists. Wands are to be of wood 36 inches long and $1\frac{1}{8}$ to $1\frac{1}{4}$ inches thick. Exercises with hand apparatus are best performed out of doors or in the gymnasium.

Carrying the Wand—Carry the wand at the right shoulder, the lower end resting, the thumb, ring and little finger closing around the wand. The hand is pressed against the wand in such a manner that the back of the hand is turned forward, the arm is extended. The upper part of the wand rests in the depression in front of the shoulder. The wand should be vertical.

To bring the wand to the starting position, command: **Wand low in front—Place!** This may be done in different ways:

(a) Swing left arm side-upward, bend it over head and grasp wand at upper end and with the hand behind the wand, i. e. palm forward and little finger on top—**One!** Fig. No. 3.

Bring wand in front of thighs (changing right hand at the same time)—**Two!** Fig. No. 4.

(b) Raise left hand side-upward and place the back of the hand against the forehead (Salute)—**One!** Fig. No. 1. Left arm sideward—**Two!** Fig. No. 2. Grasp wand at upper end (See Fig. No. 3)—**Three!** Lower wand (See Fig. No. 4.)—**Four!**



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

COMMANDS.

The proper giving of the commands is of the utmost importance. Upon the ability to give commands depends largely the success or failure of the teacher. The motor activities as well as the inhibitory powers are developed by the prompt response to well-given commands, while the tone of voice and the emphasis determine largely the amount of vigor and energy the pupils put into their work. Therefore, every teacher should make it a duty to study carefully the commands and to acquire the habit of giving them correctly.

Every command should have two parts: "Explanatory" and "Executive." The first part, in which the class is informed of what it is to do, should be as terse and precise as is consistent with clearness, and should be in the form of a complete sentence, conveying clearly the idea of the motion or motions to be executed, as "Raise arms forward" is the first part of a command. However, to complete the command, the second or executive part is necessary in order that the pupils may know when to raise the arms. For this part of the command the verb which indicates the movement is generally used, although in exercises having a succession of movements a number may be used instead.

When using the verb as the command of execution, it is well, in order to avoid repetition of the word, to use the inverted form, placing the verb last, thus: Arms forward and heels—Raise! or, Raise left leg and arms forward—Stretch!

The explanatory part of a command should always be given in a clear and distinct manner; then there should be a pause of greater or lesser duration, which is followed by the command for execution, and this should always be given in an accented and forceful manner. The call for "Attention!" should be used sparingly, as it is presumed that all pupils, when exercising, are attentive. When it is used, it should be in the manner of an executive command. When an exercise is to be discontinued use the command "Stop!" or "Halt!" This should also be as decisive as a command for execution.

In specifying direction, movement, or part of the body, the teacher should always use the exact term; as, forward, upward, raise, thrust, stretch, left leg, right knee, etc., so that the pupil will not be in doubt as to the meaning of the command.

In this manual, technical terms are avoided as much as possible. The term "Bendkneestep," which is used, is a contraction of the sentence: "Bend (right) knee and touchstep forward with the (left) foot." This contraction gives us

“Bendkneestep forward left.” All other technical expressions are so plain that they are self-explanatory. The use of the suffix “ward” in connection with the word side, giving “sideward,”* is used for the sake of uniformity with upward and forward.

ROUTINE FOR BEGINNING AND CLOSING THE LESSON.

(a) **Ventilate.**

(b) **Command: Prepare for exercises!**

Explanation—Pupils arrange their desks, remove superfluous clothing and sit erect, hands on desk.

(c) **Command: Rise in three counts.**

Explanation—At one, pupils place the hands on the seat; at two, pupils rise and lift the seats; at three, pupils step sideward into the aisles.

(d) **Command: For marching—About—Face!**

Explanation—Pupils in alternate aisles face to the rear.

(e) **Command: To your places—March!**

Explanation—The pupils will march around the various sections of the seats to places previously assigned to them. They should be so arranged that boys stand in one aisle and girls in another, or if preferable, boys stand on one side of the room and girls on the other; the smaller pupils should be in front, the taller behind. As the pupils get to their assigned places, they step between the desks until every pupil reaches his place. At the command they step in the aisles in two counts.

The pupils are facing the teacher now, ready for exercises. After the lesson—**Command: For marching—About—Face!** Same as (d) above.

Command: To your seats—March! Same as (e) above, except that the pupils go to their regular seats.

Command: Take your seats!

Explanation—Pupils grasp the seat, lower it while they take sitting positions.

FUNDAMENTAL POSITION.

Command: In position—Stand!

Explanation—Heels together; feet slightly turned out, knees extended and together; chest arched forward, shoulders and hips drawn back; arms extended downward; palms turned against the thighs, lightly touching them; fingers and thumbs

*See Standard Dictionary.

extended, and together; head erect; chin drawn in; eyes to the front; the body from feet upward slightly leaning forward, so that the weight of the body rests principally on the balls of the feet.

RESTING POSITION.

Command: In Resting Position—Stand!

Explanation—An easy position to be taken, free from strain; either foot remains in place as in fundamental position; the other foot is placed its length forward, hands are grasped in rear, the weight of the body resting principally on the stationary foot. Do not use it unnecessarily; use it only during explanations.

Explanations for all technical terms of the principal head, arm, trunk, leg and foot movements; marking time, marching and breathing exercises used in this manual are:

A—The Head.

1. Lower head backward. Face turned upward, chin drawn in.
2. Lower head sideward. As far as possible.
3. Turn head. Turning head one-quarter of a circle in given direction.

Remarks—All head movements must be taken slowly.

B—The Arms.

1. **Arms Forward—Raise!**—The straight arms are raised parallel and level with the shoulders; palms inward.

2. **Arms Forward Upward—Raise!**—The arms are raised upward by passing through the forward position to the upward position; palms inward.

3. **Arms Sideward—Raise!**—The straight arms are raised sideward level with shoulders; palms downward, chest raised, shoulders back.

4. **Arms Sideward Upward—Raise!**—After passing height of shoulders, the hands turn, palms inward, arms vertical—and next to head.

5. **Hands in Rear—Grasp!**—The left hand is grasped by the right in rear of body; arms down.

6. (a) **Hands on Hips—Place!**—Fig. 5.—The hands are placed on hips with thumbs well to the rear; fingers forward, elbows and shoulders drawn backward. In various balance steps, the hands are placed on hips with palms out, elbows sideward. This is called: (b) **Back of Hands on Hips—Place!**

7. **Arms Inward—Bend!**—Fig. 6—The arms are raised shoulder height and bent inward so that hands are in front of shoulders.

8. **Arms in Rear—Fold!**—The right hand grasping the left forearm behind back, or vice versa.

9. **Arms for Thrust—Bend!**—Fig. 7—The arms are flexed; elbows well back, forearms horizontal, hands clenched, knuckles turned downward. Thrusting means stretching and twisting arms.

10. **Hands on Shoulders—Place!**—Fig. 8—The elbows side-ward, well back and level with shoulders; fingers touching shoulders.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

11. **Hands in Rear of Neck—Place!**—Fig. 9—Arms flexed, hands open, fingers pressing against back of neck, elbows side-ward.

12. **Arms to a Circle Over Head—Raise!**—The arms can be raised forward or sideward upward, indicated in the respective lesson, arms rounded to a circle, middle fingers touching.

13. **Arms Upward—Bend!**—Fig. 10—Bend forearms upward so that the hands are on the outside of shoulders, the latter well back and elbows down close to trunk. The muscles of the arms must be tense.

14. **Arms to Strike—Bend!**—Fig. 11—Raise arms sideward and bend over shoulder with clenched fists, the knuckles backward, elbows in line with shoulders.

15. **Arms Sideward to Left (or Right)—Raise!**—Fig. 12—The straightened left arm is raised sideward; the right arm is bent to a right angle and raised on a level with shoulders, palms down.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

16. **Arms Oblique**—Fig. 13—The arms are raised or straightened; left up, right down, or vice versa, either forward, sideward, backward, or in oblique direction up and down, or both in same direction.

C—The Trunk.

1. **Trunk Forward—Bend!**—Fig. 14—The body is bent forward down as far as possible, with the spine curved upward, face downward.

2. **Trunk Forward to Right Angle—Lower!**—Fig. 15—The body is bent at hips to above angle, back straight and hollow, head in line with back, chest forward, shoulders backward, legs straight.

3. **Trunk Backward—Bend!**—Fig. 16—Raise the chest, force the shoulders backward, draw the head backward, face upward, legs straight.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.

4. **Trunk to Left (Right)—Bend!**—Fig. 17—Bend body sideward, chest raised, shoulders backward, stooping neither forward nor backward.

5. **Trunk to Left (Right)—Turn!**—Fig. 18—The body is turned in its erect position from front to side, one quarter turn, if possible, with legs straight and feet firm on floor.

D—The Legs.

1. **Half Kneebend—Bend!**—The knees are bent to obtuse angle, and turned outward. Body erect, chest high, heels slightly raised.

2. **Full Kneebend—Bend!**—Fig. 19—The knees are bent and turned outward; the heels raised and the erect body lowered to a sitting position on the closed heels; chest high, head up.

3. **Heels—Raise!**—Standing on toes with heels together and legs straight.

4. **Left (or Right) Knee Forward—Raise!**—Fig. 20—Raise bent leg forward to level of waist; lower leg verticle; toes turned down and outward.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

5. **Left (or Right) Knee Sideward—Raise!**—Raise and move bent leg sideward; ankle on knee of other leg.

6. **Left (or Right) Lower Leg Backward—Raise!**—Fig. 21—Raise lower leg backward.

7. **Left (or Right) Leg Forward, Sideward or Backward—Raise!**—Raise the straight leg in given direction, foot about twelve inches high, toes turned down and outward.

8. **Touchstep Forward, Sideward or Backward—Stand!**—Place the straight leg in given direction with foot turned outward, toes touching floor, weight of body resting on stationary leg.

9. **Stride, Forward, Sideward or Backward—Stand!**—Fig. 22—Place the straight leg in given direction with foot flat on the floor, weight of body resting equally on both feet. The feet are an ordinary step apart (two foot lengths).

10. **Step Forward, Sideward or Backward—Stand!**—With stepping in given direction, transfer weight of body on stepping leg with foot flat on floor; the heel of other foot is raised.

11. **Bend—Kneestep, Forward, Sideward or Backward—Stand!**—Fig. 23—The straight leg is placed in given direction, toes touching floor, bending the stationary leg without shifting the weight.

12. **Lunge Forward, Sideward or Backward—Stand!**—Fig. 24—Take long step in given direction; bend same leg and transfer weight of body on stepping leg. Body erect, chest high, both feet flat on floor and stationary leg straight.

Explanation—In all stepping, leg raising and marching, the feet are extended down and outward.



Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.

FACING.

Every facing is a turning around the long axis of the body.

Facings are valuable in training for direction; also for quickness and promptness of response.

From the first days of school, the pupils should receive drill in right, left, forward, backward, as terms relating to their own bodies, and not as relating to the walls of the room.

Facings may be done by simply raising the whole of one foot and the toes of the other, and turning on the heel of the latter. Thus, if we wish to turn to the left, we do so, on the left heel; right, on the right heel. This method is preferable for small children.

For older pupils, from the third grade up, the following method is recommended:

To turn to the left, raise the sole of the left foot, the heel of the right, and with a slight pressure on the toes of the latter foot turn the body toward the left; then replace the right foot beside the left. To the right side, the movements are reversed. This requires two distinct movements, and the teacher will do well to count "1, 2!" for each facing. If the command be "Left face," the turn is one fourth of a cir-

cle to the left, turning on the left heel and toes of right foot; "About face," one-half of a circle, or a turn that will bring the front of the pupil where the back was before the movement.

The commands are:

Left—Face!—One-fourth turn to the left.

Right—Face!—One-fourth turn to the right.

Left about—Face!—One-half turn to the left.

Right about—Face!—One-half turn to the right.

Half left—Face!—One-eighth turn to the left.

Half right—Face!—One-eighth turn to the right.

Drill on direction should be a part of each lesson.

MARCHING.

Marching in the schoolroom is necessarily limited; but some attention should be paid to it, not only during the gymnastic lesson, but also in dismissing the classes from the rooms. It is an unfortunate fact that teachers often require pupils to leave the room with a slow and stealthy step. This tends to produce the shuffling and shambling gait, with drooping shoulders and head, so common with school children.

Children should be taught to walk with a brisk, light and elastic step, which of itself is conducive to good carriage and proper poise. This can be done without noise or undue haste.

Marching in some form should be a part of every gymnastic lesson. During the first few weeks the pupils of the first grade need not keep in step, i. e., it is not essential that all the left feet move at the same time, but rhythmic succession of movement must be learned. Having mastered that, they should be taught to begin with the left foot, and to keep in step as well as in time.

In the second and higher grades, keeping step should be as natural as keeping time in music.

The gait should not be faster than one hundred and twenty steps a minute. The tendency to accelerate should be overcome by the teacher's keeping time by clapping hands or tapping with the foot or pencil. The rate of speed should be maintained whether the pupils march in place (mark time) or march forward. In the upper grades the marching to places will furnish the opportunity for this drill, although some of the other forms described below may be introduced into the lessons.

In the first and second grades, an occasional march around the room is advised.

Marching in Place, or Marking Time.

Command: Mark time—March! **Class—Halt!—One—Two!**

Marking time is marching without gaining ground. The feet are raised alternately forward and immediately replaced; the knees are slightly bent and the ankles extended as the foot moves forward, but there should be no undue swinging of the legs or swaying of the body. Raising the knees will facilitate the learning of this exercise.

Variations.

- (a) Mark time and clap hands on every step.
- (b) Mark time and clap hands on every other step.
- (c) Mark time and clap hands on the first of four, six or eight steps.
- (d) Mark time and clap hands on third, fifth or seventh steps.
- (e) Mark time and clap hands on four steps, then four steps without clapping hands.
- (f) Mark time and clap hands on the first, third, fifth, sixth and seventh of eight steps (drum beat).
- (g) Mark time and turn to the left or right on a given count (first, fourth, etc.). Turning in the same direction four times will cause the pupils to execute a complete turn.
- (h) After some practice in direction, mark time and turn left or right about on a given count.

Note—Some of these variations, especially (c), (d) and (e), can be used in connection with teaching numbers by counting consecutively to sixteen, twenty, twenty-four, etc. Also teaching the groups of two, three, four, five, etc.

Marching From Place.

Command: Forward—March!—Halt!

Command: Backward—March!—Halt!

Command: Sideward—March!—Halt!

- (a) **Forward**—Marching forward a certain number of steps. March one step forward; three steps forward; seven steps forward.

Note—Remember that it always takes one count more than the required number of steps to complete the movement. The left foot takes the first step, therefore the right should take the closing step.

For example: Three steps forward—March! Left—right—left, and close with right.

(b) **Backward**—After considerable practice the marching backward may be added as the reverse movement for the forward marching, and later alternate one with the other.

(c) **Sideward**—Sideward marching requires two counts for each step. If the direction is to the left, step sideward with the left foot; bring the right up to it and continue to the given number, or until the command, "Halt!" is given.

(d) **Alternate marking time** with any of the above; also with clapping hands and with turning to the left or right—two counts; about face—four counts, etc.

(e) **Marching around the room**—Have every other line turn to the rear. On the command, "Forward—March!" the first line marches across the front of the room, the second line marches into the first aisle, the third into the second, and so on, all following the first line, and all moving at once. If the class is small the pupils march around all the desks, forming one continuous line; but if too large for this, the leader, after crossing the room, passes backward in the outside aisle along the wall, forward in the next aisle, backward in next, and so on, till the first place is reached. As all pupils follow the leader, all should arrive at their seats at the same time. They should continue to march by marking time at their seats until the command, "Halt!" is given, when they should stop by taking the last step with the right foot.

The command to halt may also be given while the class is in motion. This is a good drill, teaching the children to stop instantly. On the command, "March!" every pupil in the class should move at once.

(f) **Running**—Any of the foregoing marching exercises may be taken in double-quick time, or running. The time should be about twice as fast as in marching. All running must be on toes. Pupils must keep their distance from one another.

RHYTHMIC STEPS.

This type of gymnastic work is intended primarily to develop grace and harmony of motion. Like most of the gymnastic work in the schoolroom, it cannot be employed to the fullest extent because of the limited space. Experiments in the past have demonstrated that these steps can be done with profit, and that the children enjoy them. Musical accompaniment enhances their value and also the interest of the pupils.

Formation for Steps—Some of these steps may be taken in the regular class formation for calisthenics, the class moving forward and backward; or forward a given distance, then

about face and return; or by facing left or right the class can move sideward left and right. Those steps that are continuous forward may be taken instead of marching back to seats; or around a row of desks—every other line turns to the rear and two contiguous lines pass around the row of seats between them. The class may also “form a circle” around the room, the pupils passing quickly to the space next to the walls that are nearest to them, thus forming a continuous row around the room; then can move forward (in line of direction, pupils behind each other), or sideward, left or right. After finishing the exercise, the pupils return to their seats by the shortest way.

Rhythmic steps can be executed in any desired direction—forward, sideward, backward, obliquely forward and backward. The forward movement only is here described.

These steps are in 2-4 time (polka or march), 3-4 (waltz or mazurka), and 4-4 time (schottische).

The terms are similar to those used in the regular gymnastics.

1. Placing the foot is without transferring the body weight (Touchstep).

2. Stepping is a step with transferring the weight upon the stepping leg.

- (a) **Skipping or Hippy-Ty-Hop**—This may be taken instead of marching around the room. It is like running, except that a slight hop follows the step forward. This form of movement is also well adapted to a flying motion when playing “Birds.”

- (b) **Double or Gallop Hop**—Step forward left, bring right foot up to the left with a slight hop, and continue in this manner a given number of times—four or eight times; then change to the right foot in front.

- (c) **Pointing**—Raise the foot ankle high, then quickly extend the knee and ankle, with the pointed toes placed on floor. (Similar to touchstep.)

- (d) **Closing Step**—Step forward left—1; close with right foot—2.

- (e) **Follow Step**—Step forward left—1; close with right foot so that the instep is behind the heel of left—2.

- (f) **Closing Step or Follow Step**—With rising on toes on 2, and lowering the heels on 3. Same as (d) or (e), but rise on toes as the right foot approaches the left.

- (g) **Closing Step or Follow Step**—With bending knees on 2, and straightening knees on 3. Same as (d) or (e), but bend knees slightly as the right foot approaches the left.

(h) **Gliding**—Glide forward with left foot, both knees slightly bent, weight on both legs—1; follow with leg in rear and rise on toes—2; repeat any desired number of counts.

(i) **Three Step**—Step forward left—1; close with right—2; take another step in place with left—3. (Mazurka time, the first count being accented.)

(j) **Mazurka Balance**—Step forward left—1; point right in front of left foot, with rising on toes—2; lower heels—3.

(k) **Change Step**—Follow step forward left, as in (e), then step forward left again and repeat the step beginning right. Count 1 and 2, 3 and 4. (As the name indicates the changing step it is the same as that applied in marching, in order to regain the proper step according to the accent in music.)

(l) **Polka Step**—Is the same as the change step, but preceded by a hop while the stepping foot is raised.

(m) **Heel and Toe Polka**—Place left heel forward and hop on the right foot—1; place left foot backward, with toes on floor, and hop on right foot—2; polka step forward left—3, 4; repeat right—5 to 8.

(n) **Glide Polka**—Two glides forward left, with slight knee bending during glide and rising on toes when closing—1, 2; polka step forward left—3, 4; repeat right—5 to 8.

(o) **Schottische Step or Schottische Run**—Three small running steps forward (left, right, left), hop on left foot and raise right knee on 4—1, 2, 3, 4; repeat, beginning right—5, 6, 7, 8. When executed sideways, the second step is a cross-step in rear of the first step (or other foot).

(p) **Waltz Balance Step**—Step obliquely forward left—1; follow with right as in follow step (e) and rise on toes—2; lower heels—3; same, beginning right—4, 5, 6.

(q) **Glide Hop or Glide Balance Hop**—Glide forward with the left foot, bend the knee slightly and transfer the weight of the body—1; hop on left leg and raise right leg backward, knee slightly bent and turned outward—2; repeat right—3, 4. (The number of hops that follow the glide may be increased according to the rhythm.)

(r) **Step-Hop or Step Swing-Hop**—Step forward left—1; raise the right leg forward, foot turned outward, and hop on left leg—2; repeat right—3, 4.

(s) **Mazurka Hop**—Glide forward left—1; displace left foot with a hop on the right, the left leg being raised forward—2; hop on right foot and bend the left knee so that the left foot

is in front of right knee—3. Repeat, or combine with some other step.

(t) **Leap Hop**—Raise left leg quickly forward and jump onto left foot (about two foot lengths forward) the right foot being raised behind left knee—1; hop on left foot—2; repeat right—3, 4.

(u) **Cross-Step-Turn**—Step forward left—1; cross right in front with knees slightly bent, rise on toes with a half (or whole) turn left—2; lower the heels—3.

BREATHING EXERCISES.

Breathing exercises should be taken only when the air to be inhaled is reasonably pure.

Breathing exercises have a threefold effect. They increase the lung capacity, strengthen the organs of respiration, and moderate the rapid heart action consequent to vigorous exercise.

The breathing exercise should consist of a long, deep inhalation, thoroughly expanding the chest and filling all parts of the lungs. It is especially desirable that the apexes be inflated by forcing the air to the upper part of the lungs. The exhalation should be somewhat forced, so as to expel as much of the residual air as possible.

Both the time of inhaling and exhaling should be lengthened with the increasing age of the pupils; also the number of repetitions. Care must be taken not to overdo either. Do not hold the breath too long.

Arm movements which act on the muscles of respiration may be added to the breathing, as they greatly enhance the effect.

In connection with the reading lessons, breathing exercises with vocalization will be found useful.

Teachers are requested to read the "Instructions and Suggestions to Teachers" in the front part of this book. This will give them a clear conception of the work.

SEPTEMBER.

Lesson One.

1. March forward four counts and halt; backward four counts and halt.
Remarks—Pupils must be taught to march in step, always starting with the left foot.
2. **Hands on hips—Place!** (Starting position.)
Turn head left—1; return—2-8; same right—1-8.
3. **Arms forward—Stretch!** (Starting position.)
Raise arms upward—1; lower to forward position—2-8.
4. **Hands on hips—Place! Trunk forward—Lower.** (Starting position.)
Bend trunk backward—1; return—2-8.
Trunk raise.
5. **Touchstep left forward—Place!** (Starting position.)
Raise left leg forward—1; return—2-8.
Hands down.
6. Raise left knee forward and hop on right foot twice—1-2; the same right—3-4. (Skipping in place.)
7. Inhale and exhale, slowly raising arms fore-upward.
Game—Cat and Mouse.

OCTOBER.

Lesson Two.

Left—Face!

1. Two steps left sideward, closing with right—1-4 counts; return to right—5-8 counts.
Front—Face!
Hands on hips—Place!
Head left sideward—Lower! (Starting position.)
2. Lower head right sideward—1; return—2-8.
Head—Raise!
Hands—Down!
3. Raise arms side-upward—1; return—2-8.
Hands on hips—Place!
Trunk left sideward—Bend! (Starting position.)

4. Bend trunk right sideward—1; return—2-8.
Trunk—Raise!
Touchstep left sideward—Place! (Starting position.)
 5. Raise left leg sideward—1; lower—2-8. Change touchstep position to right sideward. Raise and lower right leg—1-2-8.
Left—Face!
 6. Step left sideward with raising right foot behind left knee—1-2; same with right sideward—3-4. Repeat several times in march rhythm.
Front—Face!
 7. Inhale and exhale, slowly raising arms sideward and lowering.
- Game—Hopping race.
 Four or more pupils hop on one foot the length of the room or a short distance in the yard.

Lesson Three.

1. March backward four steps and forward four steps (always starting left).
Hands on hips—Place!
 2. Lower head backward—1; return—2-8.
Hands—Down!
 3. Raise left arm backward—1; return—2-8; same right—1-8.
Hands on hips—Place!
Trunk forward—Lower! (Starting position.)
 4. Bend trunk backward—1; return—2-8.
Trunk—Raise!
Touchstep left backward—Place! (Starting position.)
 5. Raise left leg backward—1; return—2-8.
 6. Hop on left foot twice with raising right foot backward—1-2. Change to right, 3-4. Repeat in rhythm.
Hands—Down!
 7. Inhale and exhale with raising arms backward, palms forward, and lowering.
- Game—Follow Me.

NOVEMBER.

Lesson Four.

- Hands on hips—Place!**
1. Alternately and quickly raise the left and right knees forward—1-2, 1-2, etc.
 2. Turn head left—1; return—2-8.
Arms forward—Stretch! (Starting position.)

3. Hands on shoulders (elbows sideward)—1; stretch arms forward—2-8.

Hands on hips—Place! Trunk forward—Lower! (Starting position.)

4. Bend trunk backward—1; return—2-8.

5. Bend knees deep—1; straighten—2-8.

6. Change step forward.

Note—Step left forward—1; close with right—2; step forward left again—3. Repeat the step, beginning right.

In $2/4$ time count 1, and, 2.

7. Inhale and exhale.

Game—Running and hopping.

Note—Run one way; on the return raise one foot and hop back on the other.

Lesson Five.

1. Clap hands in front of chest twice and stretch arms sideward (quickly)—1-2; return the same way. Repeat once or twice.

Hands on hips — Place! Head left sideward — lower. (Starting position.)

2. Lower head right sideward—1; return—2-8.

Head—Raise!

3. Stretch arms sideward—1; return—2-8.

Trunk left sideward—Bend! (Starting position.)

4. Bend trunk right sideward—1; return—2-8.

Touchstep left sideward—Place! (Starting position.)

5. Raise left knee—1; return—2-8. Repeat to the right—1-8.

6. Closing step left sideward with rising on toes and lowering.

Note—Step left sideward—1; close heels with right and rise on toes—2; lower heels—3. Repeat several times also right sideward.

7. Inhale and exhale, slowly straightening arms sideward with palms upward, and return.

Game—Fox and Gardener.

DECEMBER.

Lesson Six.

1. Left—Face! Right—Face!

Hands in rear—Grasp! Head to left—Turn! (Starting position.)

2. Turn head right—1; return—2-8.

Hands—Down!

3. Arms to thrust—Bend! Return—2-8. (Forearm in horizontal position, hands to fists, knuckles down.)
Hands in rear—Grasp! Trunk to left—Turn! (Starting position.)
 4. Turn trunk to right—1; return—2-8.
Touchstep left backward—Stand!
 5. Raise left lower leg backward—1; return—2-8.
 6. Closing step backward with raising and lowering heels in mazurka rhythm.
Hands—Down!
 7. Inhale and exhale.
- Game—Bogey Man.

Lesson Seven.

Remarks—Pupils of alternate aisles face to rear of room.

1. March forward, passing through all the aisles, back to starting position. All follow the leader. Always insist upon correct posture and an elastic step. The pupils start and halt upon command. Alternate marching on toes with common step, 4 counts of each.
Hands in rear of head—Place! Stride left forward—Stand! (Starting position.)
 2. Turn head left—1; return—2-8; same right—1-8.
Close heels and hands—Down!
 3. Raise arms fore-upward—1; return—2-8.
Stride right forward and hands behind neck—Place!
 4. Lower trunk forward—1; return—2-8.
Change stride and hands on hips—Place!
 5. Bend left knee—1; return—2-8. Change stride again and repeat right.
Close heels.
 6. Glide, gallop, hop, four left foot leading and four right.
 7. Inhale and exhale, slowly raising arms fore-upward and lowering.
- Game—Bunny in the Garden. (Similar to Bear in the Ring.)

JANUARY.

Lesson Eight.

- Left—Face! Hands on hips—Place!**
1. Two closing steps left sideward—1-4; same right sideward—5-8. Repeat several times.
Stride left sideward and lower head left sideward.
 2. Lower head right sideward—1; return—2-8.
Close heels, hands down and raise head.

3. Raise arms side-upward and clasp fingers—1; return—2-8.
Stride left sideward and hands on hips—Place!
 4. Bend trunk left sideward—1; return—2-8; same right—1-8.
 5. Raise heels—1; return—2-8.
Close heels.
 6. Step left sideward—1; cross touch step right in rear and bend knees—2; same right—3-4. (Courtesy.) Repeat in polka rhythm.
Hands—Down!
 7. Inhale and exhale, slowly raising arms side-upward and lowering.
- Game—Good Morning. (Variation of “Come along” with shaking hands when the two players meet.)

Lesson Nine.

1. March backward four steps and return—1-8.
Hands on hips—Place!
 2. Lower head backward—1; return—2.
 3. Bend arms upward—1; stretch arms upward—2; return 3-4-16.
Trunk backward—Bend! (Starting position.)
 4. Lower trunk forward—1; return—2.
Hands on hips—Place! Stride left backward—Stand!
 5. Raise heels—1; return—2. Change stride and repeat.
 6. Step left backward—1; cross touch step right in rear with knee bending—2; the same beginning right foot—3-4. Polka rhythm.
 7. Inhale and exhale.
- Game—Shoemaker’s Dance.

FEBRUARY.

Lesson Ten.

1. March forward around the room as in lesson seven. Always insist upon correct posture and elastic step.
Hands on hips—Place!
2. Turn head left—1; return—2-8. Repeat right—1-8.
Hands—Down!
3. Bend arms to thrust—1; thrust arms forward—2; return—3-4-16.
Hands on hips—Place!
4. Lower trunk forward—1; bend trunk backward—2; return—3; raise the trunk—4-16.
5. Stride left forward—1; bend left knee—2; return—3-4-16. Repeat with right—1-16.

6. Gallop hop forward, alternately four counts left and four counts right, around the room.
 7. Inhale and exhale.
- Game—Jacob (Ruth), Where Are You?

Lesson Eleven.

1. Clap hands in front of chest and stretch sideward (quickly)—1; clap hands and arms down—2. Repeat several times.

Hands on hips—Place!

2. Lower head to left—1; to right—2; return—3; raise the head—4-16.

Hands—Down!

3. Arms to thrust—1; thrust arms sideward—2; return—3-4-16.

Hands on hips—Place!

4. Bend trunk to left—1; to right—2; return—3; straighten—4-16.
5. Stride left sideward—1; bend left knee—2; return—3-4-16. Repeat to the right.

6. Three gallop hops left sideward cross touch step right in rear with bending knees on fourth count. Repeat to the right—5-8.

7. Inhale and exhale, slowly straightening arms sideward, palms upward and returning.

Game—Hop and Pull Contest.

MARCH.

Lesson Twelve.

1. Face left in four steps, four steps in place—march—1-8. Repeat three times. The same right.

Hands on hips—Place!

2. Lower head backward—1; return—2-8.

Hands—Down!

3. (a) Bend arms to thrust—1; thrust backward—2; return—3-4-16.

- (b) Bend arms to thrust—1; thrust upward—2; return—3-4-16.

Hands on hips—Place!

4. Turn trunk left—1; to right—2; return—3; and forward—4-16.
5. Stride left backward—1; bend left knee—2; return—3-4-16. Repeat right—1-16.

6. Three gallop hops left forward and cross touchstep right in rear on fourth count; repeat right backward.
 7. Inhale and exhale.
- Game—Bean Bag Race, for room and yard.

Lesson Thirteen.

1. March forward around the room, clapping hands four counts, and four counts with arms down.
Arms inward—Bend! (Starting position.)
 2. Lower head forward—1; left sideward—2; backward—3; right sideward—4. Circle head continuously, also in opposite direction.
Stride left sideward—Stand! Arms—Down!
 3. Raise arms forward—1; to a circle over head—2; return—3-4-16.
 4. Lower trunk forward with hands on hips—1; circle trunk to left sideward, bending—2; return—3-4-16. Repeat to right—1-16.
Close heels—Stand!
 5. Step left forward—1; return—2 (shifting body weight on stepping leg, feet still apart).
Hands—Down!
 6. Jump in place with arms straight down—1-4; jump in place with clapping hands over head—5-8.
 7. Inhale and exhale, slowly raising arms fore-upward and lowering.
- Song Game—"Oats, peas, beans and barley grow."

APRIL.

Lesson Fourteen.

1. Face left on the first of four marching steps in place. Repeat three times. Also right.
Arms inward—Bend!
2. Lower head left sideward—1; circle head to backward, lower—2; return—3-4-16. Repeat right—1-16.
Stride left sideward—Stand! Arms—Down!
3. Raise arms sideward—1; raise arms upward to circle over head—2; return—3-4-16.
4. Lower trunk sideward with hands on shoulders—1; circle trunk to forward lower position—2; return—3-4-16. Repeat right—1-16.
Close heels—Stand!
5. Step left sideward—1; return—2. Same right.
Hands on hips—Place!

6. Closing step left sideward four times—1-8. Same right—9-16.

Hands—Down!

7. Inhale and exhale, slowly raising arms side-upward and lowering.

Folk Dance—Danish Dance of Greeting.

Lesson Fifteen.

Hands on hips—Place!

1. Raise left and right knee alternately (quickly).

Arms inward—Bend!

2. Lower head backward—1; circle head to left side—2; return—3-4-16. Repeat right—1-16.

Arms—Down!

3. Raise arms sideward—1; circle arms downward and upward—2; return—3-4.
4. Bend trunk backward with hands on shoulders—1; circle trunk to left side—2; return—3-4-16. Repeat right—1-16.
5. Step left backward—1; return—2. Same right.

Hands on hips—Place!

6. Closing step left backward four times—1-8; same right—9-16.

Hands—Down!

7. Inhale and exhale.

Folk Dance—Swedish Ring.

MAY.

Lesson Sixteen.

1. Clap hands in front of chest and stretch arms forward—1; clap hands and arms down—2. Repeat several times.
2. Turn head left and place hands on shoulders—1; return—2. Repeat right—1-8.
3. Hands on shoulders—1; stretch arms forward—2; return—3-4.
4. Bend arms inward—1; lower trunk forward—2; return—3-4-16.
5. Raise left knee and stretch arms forward—1; return—2-16. Repeat right—1-16.

Hands on hips—Place! Touchstep position left forward—Place!

6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot—5-8. Repeat.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Game—"Last Pair Run."

Lesson Seventeen.

Hands on hips—Place!

1. Clap hands in front of chest and stretch arms sideward—1; clap hands and arms down—2. Repeat several times.

Hands—Down!

2. Lower head left and place hands on shoulders—1; return—2-8. Repeat right—1-8.
3. Hands on shoulders—1; stretch arms sideward—2; return—3-4-16.
4. Bend arms inward—1; bend trunk left sideward—2; return—3-4-8. Repeat right—1-8.

Hands on shoulders—Place!

5. Raise left knee sideward and stretch arms sideward—1; return—2-8. Repeat right—1-8.

Hands on hips—Place! Touchstep left sideward—Stand!

6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot. Repeat continuously.

Hands—Down!

7. Inhale and exhale, slowly raising arms sideward and lowering.

Game—"Third tag run."

JUNE.

Lesson Eighteen.

Hands on hips—Place!

1. Clap hands in front of chest and stretch arms upward—1; clap hands and arms down—2; repeat.

Hands—Down!

2. Lower head backward and place hands on shoulders—1; return—2-8.
3. Hands on shoulders—1; stretch arms upward—2; return—3-4.
4. Bend arms inward—1; bend trunk backward—2; return—3-4-16.

Hands on shoulders—Place!

5. Raise left lower leg backward and stretch arms upward—1; return—2-8. Repeat right—1-8.
Touchstep left backward—Stand!
 6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot. Repeat continuously.
Hands—Down!
 7. Inhale and exhale.
- Song Game—"I have not seen brother for some time."
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Games for Third and Fourth Grades.

Running and Hopping Races.

Always have the class arranged so that from four to eight can run or hop at the same time. Increase the difficulty of the races (a) by running greater distances; (b) by having two pupils cross arms and run without releasing their hold; (c) by running around or over obstacles; (d) by hopping on one foot; (e) by hopping on one foot, holding the ankle of the other.

Third Tag and Run (Third Slap).

The class is divided into two divisions, standing ten to twenty steps apart. One player from one side crosses over to his opponents to give the three tags. Their hands must be held forward to receive his tag, of which three are given to the same or to different persons. As soon as the third tag is given, the one giving it turns and runs to a goal behind him (previously decided upon—usually his own line) while the one receiving the third tag pursues him. If caught before reaching the goal, the runner is out of the game. The teacher then chooses the next tagger.

This game may also be played with sides, as follows: Two divisions line up, the hands being held as before. The leader of one side advances to the other, and gives three tags, then turns and runs back to his side, pursued by the one receiving the third tag. If caught before reaching his own side he is a prisoner of the side that tagged him.

The other side then sends out a tagger, the two sides continually alternating in sending out the tagger. The side having the largest number of prisoners at the close wins the game.

Bag Relay (R).

(a) Place one bag (eraser, handkerchief) on each front desk. At a given signal the occupant of the front seat passes the bag to the pupil behind him, who passes it onto the next, and so on till it reaches the end of the row, when it is returned in the same way. The row which returns the bag to the front desk soonest, wins.

(b) Same as above, but bags are supplied to all members of one end row and passed sideward and back again.

(c) Instead of passing one bag, pass several in immediate succession. Bags should be passed from hand to hand and not thrown.

(d) Place on the front desk of each row as many beanbags as there are seats in that row. At a given signal the pupil in the front row rises, places one of the bags on the desk behind him, gets another, places it on the next desk, and so on, carrying one bag at a time until all are distributed. The pupils occupying the second seats in the different rows return the bags, one at a time, to the front desks. This is continued until each pupil in the row has had a chance. The row to finish first is the winner.

The Beetle is Out.

(The Twisted Kerchief, Plump Sack, Drop the Handkerchief.)

The players form a closed circle, shoulder to shoulder, facing inward and having their hands, with palms open, behind their backs. One of the pupils is outside the circle. He carries a handkerchief with a knot tied in one end of it (or a stuffed bag). Running around the outside of the circle, he puts the handkerchief into the hand of one of the players (if possible, without being noticed by the other). When the leader calls "The beetle is out," the one having the handkerchief turns and strikes his right-hand neighbor on the back with the knot. the neighbor seeking to avoid the blows by running around the circle until he regains his former place. The pursuer now starts around the circle, placing the handkerchief (the beetle) into some other player's hand. and the game continues as before.

Fox and Chickens.

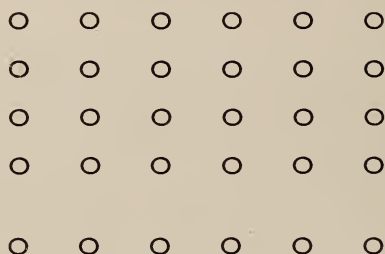
Divide the players into ranks of sevens. Six, representing the chickens, stand behind one another, catching around each other's waists; the one in front with outspread arms (wings) shoos off the fox (the seventh pupil), who tries to tag the last

one in the rank. When the last one in the rank is tagged, the one in front becomes fox. The former fox takes his place at the end of the rank.

Potato Race.

(Potato Planting and Picking.)

Divide the players into six ranks of equal numbers. Have twenty-four potatoes (erasers, stones, handkerchiefs, etc.). The members of each rank stand behind one another. With chalk draw a small circle in front of the first one of each rank. Into each of these six circles put four potatoes. About ten feet ahead of these circles draw six more, repeating this three times (so as to have five circles for each rank). See diagram. Upon command, the first pupil grasps one potato, runs and places it into a circle. This is repeated quickly until all are placed. The next six gather the potatoes, by reversing the above procedure—i. e., by running for the first potato and placing this into the circle in front of each rank, then running for the second, then for the third, etc., until all potatoes have been gathered and are in the first circle. The rank winning in each race gets one credit. A variation of this race is to let the pupils hop instead of running.



Bogey Man.

(Bogey Man; Pom, Pom, Pull Away; Kings.)

A player, chosen as Bogey Man, stands at one end of the yard; the other players stand at the opposite end. The Bogey Man calls, "Are you afraid of the Bogey Man?" The others answer, "No," and run, trying to pass him and reach the opposite end of the yard. The Bogey Man tags one or two, and they go with him to his side of the yard, and play as Bogey Men. The play is repeated until all the runners are caught by the Bogey Man and his helpers. The last one caught begins a new game.

Break Through.

(Bear in the Ring, Bull Pen.)

A number of players join hands and form a circle, the bear-pit. One of their number, previously selected as the bear, wanders about on the inside, attempting to get out by testing the bars. The bear may break through the bars by placing his weight on the grasped hands, or jump over or crawl under the same. If he breaks through and escapes, the keepers give chase, the one catching him becoming bear.

Leap Frog.

This may be played by any number of boys, one of whom assumes a stooping posture with his hands resting on his knees. The others, who stand behind him, leap over him with legs straddled, resting their hands lightly on his shoulders. As each goes over, he assumes the same stooping posture as the first, a foot or two in front of the preceding player. When the last has leaped over, the one who stooped first stands up and leaps over the line of stooping players. As soon as he has passed over the one in front of him, that one leaps over the next, and so on until all have done so.

This game may also be played by the boys when standing in open order after their calisthenics. Each file jumps for itself.

Wrestle for the Wand.

(Stick Wrestling.)

Two boys, standing opposite each other, catch hold of a thirty-inch wand. The right hand takes undergrip, the left uppergrip (right hand on the outside). By pressing down with the left hand and pulling with the right, each boy tries to twist the wand from the hands of his opponent. Who lets go with one or both hands loses. The wrestlers must remain on their feet.

Pull-Over.

Two players are seated on the ground opposite each other, the soles of their feet touching. The arms and legs are extended, and they grasp a strong stick, which is held horizontally between them, exactly over their feet. One player grasps the stick at the ends (on the outside), the other has both hands on the inner side. Upon command they both pull. The player succeeding in pulling over his opponent wins. If

played as a team game, credit the winning side with one point for each pull-over.

Pull-over may also be played by having two players, who are standing, grasp right hands (or wrists). Upon command, both begin to pull. He who pulls his opponent over a predetermined mark, wins.

Foot in the Ring.

(Rooster Fight, Chicken Fight.)

A circle about two feet in diameter is drawn. A boy placed one foot in the ring, folding his arms. A second boy hops around the ring with arms folded, trying to push the first boy out of the circle by nudging or shoving him as he goes by. When the first boy is put out, the second takes his place, and a new boy is chosen to attack. If the attacker is put out by having both feet on the ground, the next one takes his place. After the game is learned, several circles may be used at the same time. A very agile boy will be able to defend himself against two attackers.

Day or Night.

(Black or White, North or South.)

Separate the class into two ranks. These face each other, at two steps distance. One party is named Day, the other Night. Take a coin or a flat piece of wood, designate one side of the coin or wood as Day, the other as Night. Toss it up. Immediately after it has fallen call out the side on top. Should this be Day, this party runs to its goal (about twenty-five feet off), pursued by Night. Whoever is tagged in this pursuit is a prisoner and out of the game. Continue until all of one side are caught.

Last Pair Run.

(Last Pair Out, Long Tag.)

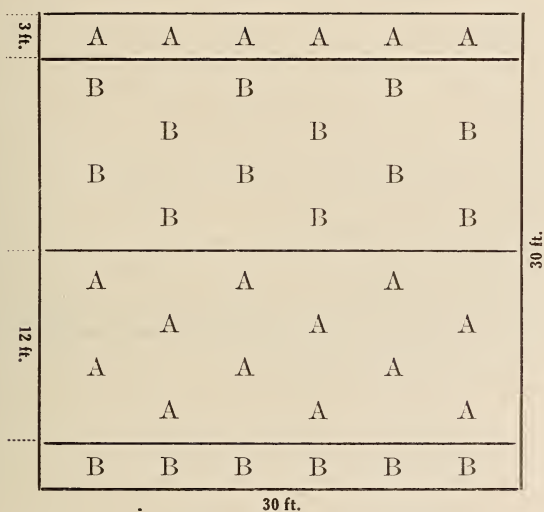
Form the players into a column of twos, with a single pupil standing at the head of the column. This one claps his hands three times, at the same time calling out, "Last pair run." Upon this, the pair standing at the rear end of the column runs forward (one at each side) and tries (anywhere in the yard) to join hands before the caller has caught one. If one is caught he becomes caller and the other two form a pair at the head of the column. The caller is not allowed to turn around to see who is running forward.

End Ball.

(A Preparatory Game Leading Up to Captain Ball.)

The field is a thirty-foot square, divided into two equal parts. Across the outside end of each field is a smaller field or base, three or four feet deep. Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards, and take their places in the inner field on the opposite side of the center line.

The game may be played in halves of five minutes or for any length of time. Play is continuous during this time.



A point is made whenever a baseman catches the ball (a basket-ball) from a guard of his own team.

Rules—The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center, between two opposing guards.

All players must keep within their own fields.

If the ball rolls or is thrown over the boundary line of any field, the player nearest the line in that field gets the ball, and brings it in to the line, at the point where it crossed. From there he throws the ball to one of the players in the same field.

LIST OF FOLK DANCES.

Shoemakers' Dance.

Swedish Ring.

Danish Dance of Greeting.

Chimes of Dunkirk.

MANUAL OF PHYSICAL TRAINING AND GAMES

FIFTH AND SIXTH GRADES

BALTIMORE PUBLIC SCHOOLS

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Handbook of Lessons in Physical Training.

INTRODUCTION.

In preparing this handbook, special care has been taken to omit unnecessary technical terms and to make the commands as simple as possible consistent with clearness. We have made each command to indicate, first, the part of the body involved, then the direction, and finally the movement. For example: Trunk sideward—bend.

The work of the first four grades consists mainly of free-hand exercises, but for the four upper grades we have included dumbbell and wand exercises. Rhythmic steps, song games, folk dances and games for the school room and yard are assigned to each lesson. A special list of appropriate song games, folk dances and playground games is appended to the outline for each grade. These are to be used at the discretion of the teacher.

This handbook contains 18 lessons, each of which is intended to be for one-half of a month. Teachers may review previous lessons at their discretion, but should teach the assigned lesson first.

The conditions under which the work is conducted in the regular classroom and corridors are not altogether favorable. For this reason the success of the lesson will depend largely upon the attitude of the class teacher. The fidelity and faithful co-operation of the teachers and those in charge of the schools will determine the results attained.

Whenever possible, the lesson in physical training should be given out of doors. By preference, the places for gymnastics, are:

1. The Schoolyard.
2. Gymnasium.
3. Corridors, halls or basements.
4. The schoolroom.

THE OBJECTS OF SCHOOL GYMNASTICS.

Gymnastics or physical training is regulated and supervised muscular exercise, under conditions that tend to promote the

health, insure the normal growth, and to develop and discipline the motor powers of the pupils.

The aims of this training are two-fold, namely: hygienic and educational, health producing and habit forming.

Viewed as to its physical effects, gymnastics produce health and hardiness. By combating and alleviating such unhygienic school conditions as impure air, bad light, improper sitting and standing, long periods of physical inactivity, it increases health. It develops strength and organic vigor. By increasing power of co-ordination, it promotes quickness and skill. It cultivates endurance, and strives for beauty of form. By its combination of strength and co-ordination, it produces graceful motion.

Viewed from its educational, habit forming effects, school gymnastics promotes obedience, exactness and order. It trains for alertness, quick perception and quick reaction. It strengthens the willpower. It awakens an appreciation of the beautiful in form and motion. In its competitive forms, it leads to self-control, self-denial, loyalty to leaders, and awakens and promotes morality.

LESSON MATERIAL.

Lesson material used in this handbook consists of two groups of exercises:

1. Classroom.
2. Schoolyard.
- I. The formal lessons contain:
 - (a) Introductory exercises.
 - (b) Free exercises.
 - (1) Freehand exercises.
 - (2) Dumbbell exercises.
 - (3) Wand exercises.
 - (c) Rhythmic steps.
 - (d) Breathing exercises.
- II. Supplementary lessons contain:
 - (a) Running.
 - (b) Contest exercises.
 - (c) Games.

A series of 18 lessons, progressive throughout, for each two grades, has been prepared, each lesson consisting of seven exercises or groups of exercises. The same type of exercises

will be found under the same number in all the lessons and grades in the following order:

1. Preliminary movements.
2. Head, head and arm exercises.
3. Arm, arm and trunk, arm and leg exercises.
4. Trunk, trunk and arm, trunk and leg exercises.
5. Leg, leg and arm, leg and trunk exercises.
6. Rhythmic steps.
7. Breathing exercises.

The object of this arrangement is to relieve quickly all congested parts of the body, assist the organic processes of circulation, digestion and respiration, through vigorous movements of the different parts involved; to develop muscular strength, co-ordination, grace and a correct posture of the body, and to counteract, to a great extent, the harmful effects of prolonged sitting and stooping.

INSTRUCTIONS AND SUGGESTIONS TO TEACHERS.

I. All exercises can be given in the classroom, but the use of the yard, corridor, hall or basement is preferable.

II. Before beginning, purify the air of the classroom by opening windows at the top. In mild weather, raise and lower windows, but avoid all drafts. Close windows immediately after exercises. Appoint monitors for the windows. In school buildings having fan ventilating systems, be governed by rules.

III. Explain to your pupils the discomfort and evil effects of wearing tight garments at any time and especially for this work. It is advisable that boys remove their coats during the exercises. Overshoes, rubbers and wraps should not be worn in a well-heated room, and not at all during lessons in physical training.

IV. The pupils should be arranged according to size and sex, the shortest in front. This can be accomplished by changing seats or walking to assigned places. Take shortest way in the least time or else have a march around the room with returning to assigned places. In separating the sexes, it is most practical to arrange them in alternate rows, called files.

V. Teachers are requested to practice rising and closing exercises. During all lessons, the teacher must never lose sight of the fact, that if the ten minutes devoted to gymnastics are to be of value to the pupils, they must be filled by well directed, vigorous work. Commands must be given clearly

and promptly and pupils kept busy. Teachers will get better results if the lessons are taught without the use of the text-book. This is not so difficult as it might appear, for in all lessons the exercises are arranged in the same general order, for instance, as follows:

1. Introductory movements.
2. Head exercises.
3. Arm exercises.
4. Trunk exercises.
5. Leg exercises.
6. Rhythmic steps.
7. Breathing exercises.
8. Games.

Furthermore, each lesson is developed according to a definite plan and all movements are executed in a certain direction, i. e. lesson one forward, lesson two sideward, lesson three backward.

VI. Every exercise should be taken, first, for good position; second, for re-action; third, for rhythm; after which the complete movement should be repeated for 16 counts. The number placed after exercises indicate the minimum number of repetitions.

VII. Principals are requested to designate the time for each class to take its gymnastic lesson in the yard. If the yard is divided, two or more classes may exercise at the same time under the direction of their respective class teachers.

VIII. Teachers should insist on good standing and sitting position and exact execution of all movements.

IX. When exercising in rhythm, teachers must learn to discriminate between long and short movements. Take all trunk and head movements slowly.

X. In addition to the regular lesson, teachers may review exercises of previous lessons. This gives teachers a chance for individuality.

XI. The supervisor's assistant will visit each school in his district at regular intervals, conduct the new lesson, and assist the class teacher if necessary.

XII. The supervisor's assistants must report all irregularities, which they are unable to adjust, to the head of this department.

XIII. The Director of Physical Education will visit each room at least twice a year to see how the class teachers con-

duct the work. At these visits he will take note of the following points:

The manner of giving the lesson; clearness and accuracy in giving commands; promptness, correctness and vigor of execution, and the attention paid to the development of good posture.

XIV. In the fifth to the eighth grades, hand apparatus such as dumbbells and wands are used when assigned in the lesson. Classes in schools where there are no dumbbells take the same exercises as free exercises, pupils clenching hands to fists. Wands are to be of wood 36 inches long and $1\frac{1}{8}$ to $1\frac{1}{4}$ inches thick. Exercises with hand apparatus are best performed out of doors or in the gymnasium.

Carrying the Wand—Carry the wand at the right shoulder, the lower end resting, the thumb, ring and little finger closing around the wand. The hand is pressed against the wand in such a manner that the back of the hand is turned forward, the arm is extended. The upper part of the wand rests in the depression in front of the shoulder. The wand should be vertical.

To bring the wand to the starting position, command: **Wand low in front—Place!** This may be done in different ways:

(a) Swing left arm side-upward, bend it over head and grasp wand at upper end and with the hand behind the wand, i. e. palm forward and little finger on top—**One!** Fig. No. 3.

Bring wand in front of thighs (changing right hand at the same time)—**Two!** Fig. No. 4.

(b) Raise left hand side-upward and place the back of the hand against the forehead (Salute)—**One!** Fig. No. 1. Left arm sideward—**Two!** Fig. No. 2. Grasp wand at upper end (See Fig. No. 3)—**Three!** Lower wand (See Fig. No. 4.)—**Four!**



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

COMMANDS.

The proper giving of the commands is of the utmost importance. Upon the ability to give commands depends largely the success or failure of the teacher. The motor activities as well as the inhibitory powers are developed by the prompt response to well-given commands, while the tone of voice and the emphasis determine largely the amount of vigor and energy the pupils put into their work. Therefore, every teacher should make it a duty to study carefully the commands and to acquire the habit of giving them correctly.

Every command should have two parts: "Explanatory" and "Executive." The first part, in which the class is informed of what it is to do, should be as terse and precise as is consistent with clearness, and should be in the form of a complete sentence, conveying clearly the idea of the motion or motions to be executed, as "Raise arms forward" is the first part of a command. However, to complete the command, the second or executive part is necessary in order that the pupils may know when to raise the arms. For this part of the command the verb which indicates the movement is generally used, although in exercises having a succession of movements a number may be used instead.

When using the verb as the command of execution, it is well, in order to avoid repetition of the word, to use the inverted form, placing the verb last, thus: Arms forward and heels—Raise! or, Raise left leg and arms forward—Stretch!

The explanatory part of a command should always be given in a clear and distinct manner; then there should be a pause of greater or lesser duration, which is followed by the command for execution, and this should always be given in an accented and forceful manner. The call for "Attention!" should be used sparingly, as it is presumed that all pupils, when exercising, are attentive. When it is used, it should be in the manner of an executive command. When an exercise is to be discontinued use the command "Stop!" or "Halt!" This should also be as decisive as a command for execution.

In specifying direction, movement, or part of the body, the teacher should always use the exact term; as, forward, upward, raise, thrust, stretch, left leg, right knee, etc., so that the pupil will not be in doubt as to the meaning of the command.

In this manual, technical terms are avoided as much as possible. The term "Bendkneestep," which is used, is a contraction of the sentence: "Bend (right) knee and touchstep forward with the (left) foot." This contraction gives us

“Bendkneestep forward left.” All other technical expressions are so plain that they are self-explanatory. The use of the suffix “ward” in connection with the word side, giving “sideward,”* is used for the sake of uniformity with upward and forward.

ROUTINE FOR BEGINNING AND CLOSING THE LESSON.

(a) **Ventilate.**

(b) **Command: Prepare for exercises!**

Explanation—Pupils arrange their desks, remove superfluous clothing and sit erect, hands on desk.

(c) **Command: Rise in three counts.**

Explanation—At one, pupils place the hands on the seat; at two, pupils rise and lift the seats; at three, pupils step sideward into the aisles.

(d) **Command: For marching—About—Face!**

Explanation—Pupils in alternate aisles face to the rear.

(e) **Command: To your places—March!**

Explanation—The pupils will march around the various sections of the seats to places previously assigned to them. They should be so arranged that boys stand in one aisle and girls in another, or if preferable, boys stand on one side of the room and girls on the other; the smaller pupils should be in front, the taller behind. As the pupils get to their assigned places, they step between the desks until every pupil reaches his place. At the command they step in the aisles in two counts.

The pupils are facing the teacher now, ready for exercises. After the lesson—**Command: For marching—About—Face!** Same as (d) above.

Command: To your seats—March! Same as (e) above, except that the pupils go to their regular seats.

Command: Take your seats!

Explanation—Pupils grasp the seat, lower it while they take sitting positions.

FUNDAMENTAL POSITION.

Command: In position—Stand!

Explanation—Heels together; feet slightly turned out, knees extended and together; chest arched forward, shoulders and hips drawn back; arms extended downward; palms turned against the thighs, lightly touching them; fingers and thumbs

*See Standard Dictionary.

extended, and together; head erect; chin drawn in; eyes to the front; the body from feet upward slightly leaning forward, so that the weight of the body rests principally on the balls of the feet.

RESTING POSITION.

Command: In Resting Position—Stand!

Explanation—An easy position to be taken, free from strain; either foot remains in place as in fundamental position; the other foot is placed its length forward, hands are grasped in rear, the weight of the body resting principally on the stationary foot. Do not use it unnecessarily; use it only during explanations.

Explanations for all technical terms of the principal head, arm, trunk, leg and foot movements; marking time, marching and breathing exercises used in this manual are:

A—The Head.

1. Lower head backward. Face turned upward, chin drawn in.
2. Lower head sideward. As far as possible.
3. Turn head. Turning head one-quarter of a circle in given direction.

Remarks—All head movements must be taken slowly.

B—The Arms.

1. **Arms Forward—Raise!**—The straight arms are raised parallel and level with the shoulders; palms inward.
2. **Arms Forward Upward—Raise!**—The arms are raised upward by passing through the forward position to the upward position; palms inward.
3. **Arms Sideward—Raise!**—The straight arms are raised sideward level with shoulders; palms downward, chest raised, shoulders back.
4. **Arms Sideward Upward—Raise!**—After passing height of shoulders, the hands turn, palms inward, arms vertical—and next to head.
5. **Hands in Rear—Grasp!**—The left hand is grasped by the right in rear of body; arms down.
6. (a) **Hands on Hips—Place!**—Fig. 5.—The hands are placed on hips with thumbs well to the rear; fingers forward, elbows and shoulders drawn backward. In various balance steps, the hands are placed on hips with palms out, elbows sideward. This is called: (b) **Back of Hands on Hips—Place!**

7. **Arms Inward—Bend!**—Fig. 6—The arms are raised shoulder height and bent inward so that hands are in front of shoulders.

8. **Arms in Rear—Fold!**—The right hand grasping the left forearm behind back, or vice versa.

9. **Arms for Thrust—Bend!**—Fig. 7—The arms are flexed; elbows well back, forearms horizontal, hands clenched, knuckles turned downward. Thrusting means stretching and twisting arms.

10. **Hands on Shoulders—Place!**—Fig. 8—The elbows sideward, well back and level with shoulders; fingers touching shoulders.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

11. **Hands in Rear of Neck—Place!**—Fig. 9—Arms flexed, hands open, fingers pressing against back of neck, elbows sideward.

12. **Arms to a Circle Over Head—Raise!**—The arms can be raised forward or sideward upward, indicated in the respective lesson, arms rounded to a circle, middle fingers touching.

13. **Arms Upward—Bend!**—Fig. 10—Bend forearms upward so that the hands are on the outside of shoulders, the latter well back and elbows down close to trunk. The muscles of the arms must be tense.

14. **Arms to Strike—Bend!**—Fig. 11—Raise arms sideward and bend over shoulder with clenched fists, the knuckles backward, elbows in line with shoulders.

15. **Arms Sideward to Left (or Right)—Raise!**—Fig. 12—The straightened left arm is raised sideward; the right arm is bent to a right angle and raised on a level with shoulders, palms down.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

16. **Arms Oblique**—Fig. 13—The arms are raised or straightened; left up, right down, or vice versa, either forward, sideward, backward, or in oblique direction up and down, or both in same direction.

C—The Trunk.

1. **Trunk Forward—Bend!**—Fig. 14—The body is bent forward down as far as possible, with the spine curved upward, face downward.

2. **Trunk Forward to Right Angle—Lower!**—Fig. 15—The body is bent at hips to above angle, back straight and hollow, head in line with back, chest forward, shoulders backward, legs straight.

3. **Trunk Backward—Bend!**—Fig. 16—Raise the chest, force the shoulders backward, draw the head backward, face upward, legs straight.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.

4. **Trunk to Left (Right)—Bend!**—Fig. 17—Bend body sideward, chest raised, shoulders backward, stooping neither forward nor backward.

5. **Trunk to Left (Right)—Turn!**—Fig. 18—The body is turned in its erect position from front to side, one quarter turn, if possible, with legs straight and feet firm on floor.

D—The Legs.

1. **Half Kneebend—Bend!**—The knees are bent to obtuse angle, and turned outward. Body erect, chest high, heels slightly raised.

2. **Full Kneebend—Bend!**—Fig. 19—The knees are bent and turned outward; the heels raised and the erect body lowered to a sitting position on the closed heels; chest high, head up.

3. **Heels—Raise!**—Standing on toes with heels together and legs straight.

4. **Left (or Right) Knee Forward—Raise!**—Fig. 20—Raise bent leg forward to level of waist; lower leg verticle; toes turned down and outward.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

5. **Left (or Right) Knee Sideward—Raise!**—Raise and move bent leg sideward; ankle on knee of other leg.

6. **Left (or Right) Lower Leg Backward—Raise!**—Fig. 21—Raise lower leg backward.

7. **Left (or Right) Leg Forward, Sideward or Backward—Raise!**—Raise the straight leg in given direction, foot about twelve inches high, toes turned down and outward.

8. **Touchstep Forward, Sideward or Backward—Stand!**—Place the straight leg in given direction with foot turned outward, toes touching floor, weight of body resting on stationary leg.

9. **Stride, Forward, Sideward or Backward—Stand!**—Fig. 22—Place the straight leg in given direction with foot flat on the floor, weight of body resting equally on both feet. The feet are an ordinary step apart (two foot lengths).

10. **Step Forward, Sideward or Backward—Stand!**—With stepping in given direction, transfer weight of body on stepping leg with foot flat on floor; the heel of other foot is raised.

11. **Bend—Kneestep, Forward, Sideward or Backward—Stand!**—Fig. 23—The straight leg is placed in given direction, toes touching floor, bending the stationary leg without shifting the weight.

12. **Lunge Forward, Sideward or Backward—Stand!**—Fig. 24—Take long step in given direction; bend same leg and transfer weight of body on stepping leg. Body erect, chest high, both feet flat on floor and stationary leg straight.

Explanation—In all stepping, leg raising and marching, the feet are extended down and outward.



Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.

FACING.

Every facing is a turning around the long axis of the body.

Facings are valuable in training for direction; also for quickness and promptness of response.

From the first days of school, the pupils should receive drill in right, left, forward, backward, as terms relating to their own bodies, and not as relating to the walls of the room.

Facings may be done by simply raising the whole of one foot and the toes of the other, and turning on the heel of the latter. Thus, if we wish to turn to the left, we do so, on the left heel; right, on the right heel. This method is preferable for small children.

For older pupils, from the third grade up, the following method is recommended:

To turn to the left, raise the sole of the left foot, the heel of the right, and with a slight pressure on the toes of the latter foot turn the body toward the left; then replace the right foot beside the left. To the right side, the movements are reversed. This requires two distinct movements, and the teacher will do well to count "1, 2!" for each facing. If the command be "Left face," the turn is one fourth of a cir-

cle to the left, turning on the left heel and toes of right foot; "About face," one-half of a circle, or a turn that will bring the front of the pupil where the back was before the movement.

The commands are:

Left—Face!—One-fourth turn to the left.

Right—Face!—One-fourth turn to the right.

Left about—Face!—One-half turn to the left.

Right about—Face!—One-half turn to the right.

Half left—Face!—One-eighth turn to the left.

Half right—Face!—One-eighth turn to the right.

Drill on direction should be a part of each lesson.

MARCHING.

Marching in the schoolroom is necessarily limited; but some attention should be paid to it, not only during the gymnastic lesson, but also in dismissing the classes from the rooms. It is an unfortunate fact that teachers often require pupils to leave the room with a slow and stealthy step. This tends to produce the shuffling and shambling gait, with drooping shoulders and head, so common with school children.

Children should be taught to walk with a brisk, light and elastic step, which of itself is conducive to good carriage and proper poise. This can be done without noise or undue haste.

Marching in some form should be a part of every gymnastic lesson. During the first few weeks the pupils of the first grade need not keep in step, i. e., it is not essential that all the left feet move at the same time, but rhythmic succession of movement must be learned. Having mastered that, they should be taught to begin with the left foot, and to keep in step as well as in time.

In the second and higher grades, keeping step should be as natural as keeping time in music.

The gait should not be faster than one hundred and twenty steps a minute. The tendency to accelerate should be overcome by the teacher's keeping time by clapping hands or tapping with the foot or pencil. The rate of speed should be maintained whether the pupils march in place (mark time) or march forward. In the upper grades the marching to places will furnish the opportunity for this drill, although some of the other forms described below may be introduced into the lessons.

In the first and second grades, an occasional march around the room is advised.

Marching in Place, or Marking Time.

Command: Mark time—March! Class—Halt!—One—Two!

Marking time is marching without gaining ground. The feet are raised alternately forward and immediately replaced; the knees are slightly bent and the ankles extended as the foot moves forward, but there should be no undue swinging of the legs or swaying of the body. Raising the knees will facilitate the learning of this exercise.

Variations.

- (a) Mark time and clap hands on every step.
- (b) Mark time and clap hands on every other step.
- (c) Mark time and clap hands on the first of four, six or eight steps.
- (d) Mark time and clap hands on third, fifth or seventh steps.
- (e) Mark time and clap hands on four steps, then four steps without clapping hands.
- (f) Mark time and clap hands on the first, third, fifth, sixth and seventh of eight steps (drum beat).
- (g) Mark time and turn to the left or right on a given count (first, fourth, etc.). Turning in the same direction four times will cause the pupils to execute a complete turn.
- (h) After some practice in direction, mark time and turn left or right about on a given count.

Note—Some of these variations, especially (c), (d) and (e), can be used in connection with teaching numbers by counting consecutively to sixteen, twenty, twenty-four, etc. Also teaching the groups of two, three, four, five, etc.

Marching From Place.

Command: Forward—March!—Halt!

Command: Backward—March!—Halt!

Command: Sideward—March!—Halt!

- (a) **Forward**—Marching forward a certain number of steps. March one step forward; three steps forward; seven steps forward.

Note—Remember that it always takes one count more than the required number of steps to complete the movement. The left foot takes the first step, therefore the right should take the closing step.

For example: Three steps forward—March! Left—right—left, and close with right.

(b) **Backward**—After considerable practice the marching backward may be added as the reverse movement for the forward marching, and later alternate one with the other.

(c) **Sideward**—Sideward marching requires two counts for each step. If the direction is to the left, step sideward with the left foot; bring the right up to it and continue to the given number, or until the command, "Halt!" is given.

(d) **Alternate marking time** with any of the above; also with clapping hands and with turning to the left or right—two counts; about face—four counts, etc.

(e) **Marching around the room**—Have every other line turn to the rear. On the command, "Forward—March!" the first line marches across the front of the room, the second line marches into the first aisle, the third into the second, and so on, all following the first line, and all moving at once. If the class is small the pupils march around all the desks, forming one continuous line; but if too large for this, the leader, after crossing the room, passes backward in the outside aisle along the wall, forward in the next aisle, backward in next, and so on, till the first place is reached. As all pupils follow the leader, all should arrive at their seats at the same time. They should continue to march by marking time at their seats until the command, "Halt!" is given, when they should stop by taking the last step with the right foot.

The command to halt may also be given while the class is in motion. This is a good drill, teaching the children to stop instantly. On the command, "March!" every pupil in the class should move at once.

(f) **Running**—Any of the foregoing marching exercises may be taken in double-quick time, or running. The time should be about twice as fast as in marching. All running must be on toes. Pupils must keep their distance from one another.

RHYTHMIC STEPS.

This type of gymnastic work is intended primarily to develop grace and harmony of motion. Like most of the gymnastic work in the schoolroom, it cannot be employed to the fullest extent because of the limited space. Experiments in the past have demonstrated that these steps can be done with profit, and that the children enjoy them. Musical accompaniment enhances their value and also the interest of the pupils.

Formation for Steps—Some of these steps may be taken in the regular class formation for calisthenics, the class moving forward and backward; or forward a given distance, then

about face and return; or by facing left or right the class can move sideward left and right. Those steps that are continuous forward may be taken instead of marching back to seats; or around a row of desks—every other line turns to the rear and two contiguous lines pass around the row of seats between them. The class may also “form a circle” around the room, the pupils passing quickly to the space next to the walls that are nearest to them, thus forming a continuous row around the room; then can move forward (in line of direction, pupils behind each other), or sideward, left or right. After finishing the exercise, the pupils return to their seats by the shortest way.

Rhythmic steps can be executed in any desired direction—forward, sideward, backward, obliquely forward and backward. The forward movement only is here described.

These steps are in 2-4 time (polka or march), 3-4 (waltz or mazurka), and 4-4 time (schottische).

The terms are similar to those used in the regular gymnastics.

1. Placing the foot is without transferring the body weight (Touchstep).

2. Stepping is a step with transferring the weight upon the stepping leg.

(a) **Skipping or Hippy-Ty-Hop**—This may be taken instead of marching around the room. It is like running, except that a slight hop follows the step forward. This form of movement is also well adapted to a flying motion when playing “Birds.”

(b) **Double or Gallop Hop**—Step forward left, bring right foot up to the left with a slight hop, and continue in this manner a given number of times—four or eight times; then change to the right foot in front.

(c) **Pointing**—Raise the foot ankle high, then quickly extend the knee and ankle, with the pointed toes placed on floor. (Similar to touchstep.)

(d) **Closing Step**—Step forward left—1; close with right foot—2.

(e) **Follow Step**—Step forward left—1; close with right foot so that the instep is behind the heel of left—2.

(f) **Closing Step or Follow Step**—With rising on toes on 2, and lowering the heels on 3. Same as (d) or (e), but rise on toes as the right foot approaches the left.

(g) **Closing Step or Follow Step**—With bending knees on 2, and straightening knees on 3. Same as (d) or (e), but bend knees slightly as the right foot approaches the left.

(h) **Gliding**—Glide forward with left foot, both knees slightly bent, weight on both legs—1; follow with leg in rear and rise on toes—2; repeat any desired number of counts.

(i) **Three Step**—Step forward left—1; close with right—2; take another step in place with left—3. (Mazurka time, the first count being accented.)

(j) **Mazurka Balance**—Step forward left—1; point right in front of left foot, with rising on toes—2; lower heels—3.

(k) **Change Step**—Follow step forward left, as in (e), then step forward left again and repeat the step beginning right. Count 1 and 2, 3 and 4. (As the name indicates the changing step it is the same as that applied in marching, in order to regain the proper step according to the accent in music.)

(l) **Polka Step**—Is the same as the change step, but preceded by a hop while the stepping foot is raised.

(m) **Heel and Toe Polka**—Place left heel forward and hop on the right foot—1; place left foot backward, with toes on floor, and hop on right foot—2; polka step forward left—3, 4; repeat right—5 to 8.

(n) **Glide Polka**—Two glides forward left, with slight knee bending during glide and rising on toes when closing—1, 2; polka step forward left—3, 4; repeat right—5 to 8.

(o) **Schottische Step or Schottische Run**—Three small running steps forward (left, right, left), hop on left foot and raise right knee on 4—1, 2, 3, 4; repeat, beginning right—5, 6, 7, 8. When executed sideways, the second step is a cross-step in rear of the first step (or other foot).

(p) **Waltz Balance Step**—Step obliquely forward left—1; follow with right as in follow step (e) and rise on toes—2; lower heels—3; same, beginning right—4, 5, 6.

(q) **Glide Hop or Glide Balance Hop**—Glide forward with the left foot, bend the knee slightly and transfer the weight of the body—1; hop on left leg and raise right leg backward, knee slightly bent and turned outward—2; repeat right—3, 4. (The number of hops that follow the glide may be increased according to the rhythm.)

(r) **Step-Hop or Step Swing-Hop**—Step forward left—1; raise the right leg forward, foot turned outward, and hop on left leg—2; repeat right—3, 4.

(s) **Mazurka Hop**—Glide forward left—1; displace left foot with a hop on the right, the left leg being raised forward—2; hop on right foot and bend the left knee so that the left foot

is in front of right knee—3. Repeat, or combine with some other step.

(t) **Leap Hop**—Raise left leg quickly forward and jump onto left foot (about two foot lengths forward) the right foot being raised behind left knee—1; hop on left foot—2; repeat right—3, 4.

(u) **Cross-Step-Turn**—Step forward left—1; cross right in front with knees slightly bent, rise on toes with a half (or whole) turn left—2; lower the heels—3.

BREATHING EXERCISES.

Breathing exercises should be taken only when the air to be inhaled is reasonably pure.

Breathing exercises have a threefold effect. They increase the lung capacity, strengthen the organs of respiration, and moderate the rapid heart action consequent to vigorous exercise.

The breathing exercise should consist of a long, deep inhalation, thoroughly expanding the chest and filling all parts of the lungs. It is especially desirable that the apexes be inflated by forcing the air to the upper part of the lungs. The exhalation should be somewhat forced, so as to expel as much of the residual air as possible.

Both the time of inhaling and exhaling should be lengthened with the increasing age of the pupils; also the number of repetitions. Care must be taken not to overdo either. Do not hold the breath too long.

Arm movements which act on the muscles of respiration may be added to the breathing, as they greatly enhance the effect.

In connection with the reading lessons, breathing exercises with vocalization will be found useful.

Teachers are requested to read the "Instructions and Suggestions to Teachers" in the front part of this book. This will give them a clear conception of the work.

SEPTEMBER.

Lesson 1.

When exercising out of doors, wand lessons 1, 2, 3, 4 and 5 should be taken instead of regular lessons of the same numbers.

1. March forward four steps, march in place four steps, backward four steps and four steps in place—sixteen counts. Repeat several times.
2. Raise arms forward—1; turn head left—2; return—3-4-16; repeat right—1-16.
3. Raise arms forward—1; raise arms upward—2; return—3-4-16.

Hands on hips—Place! (Starting position.)

4. Touchstep left forward—1; lower trunk forward—2; return—3-4-16.

Hands in rear—Grasp! (Starting position.)

5. Touchstep left forward—1; raise left leg forward—2; return—3-4-16.
 6. Change step forward and backward—similar to two-step.
 7. Inhale and exhale, slowly raising arms fore-upward.
- Game—Pulling Contest.

OCTOBER.

Lesson Two.

Left—Face!

1. Two steps left sideward—1-4; four steps in place—5-8; return right—9-16—march.
2. Raise arms sideward—1; lower head left—2; return—3-4. Repeat till 16 counts. Repeat to right—1-16.
3. Raise arms sideward—1; upward—2; return—3-4. Repeat—1-16.

Hands on hips—Place!

4. Touchstep left sideward—1; bend trunk left—2; return—3-4. Repeat till 16 counts. Repeat to right—1-16.
5. Touchstep left sideward—1; raise left leg—2; return—3-4 till 16 counts. Repeat to right—1-16.

Left—Face!

6. Step, hop, left sideward with raising right foot behind left knee—1-2; same right—3-4. Repeat in rhythm.

Front—Face!

7. Inhale and exhale with raising arms sideward and lowering.

Game—North and South. See list of games.

Lesson Three.

1. March backward three steps and close heels on four; four steps in place—5-8; repeat going forward—9-16.
2. (a) Raise arms backward—1; lower head backward—2; return—3-4-16.
(b) Bend arms to strike—1; lower head backward—2; return—3-4-16.
3. Raise arms backward—1; fore-upward—2; return—3-4-16.

Hands on hips—Place!

4. (a) Touchstep backward—1; bend upper trunk backward—2; return—3-4-16.
(b) Touchstep right backward—1; lower trunk forward—2; return—3-4-16.
5. Touchstep left backward—1; raise left leg backward—2; return—3-4-16.
6. Step, hop, backward with raising opposite knee forward. Repeat in rhythm also forward.

Hands—Down!

7. Inhale and exhale.

Game—Wand wrestling contest.

NOVEMBER.

Lesson Four.

Hands on hips—Place!

1. Alternately and quickly raise the left and right knee forward—1-2, 1-2, etc.
2. Stretch arms forward—1; lower head backward—2; return—3-4-16.

Hands—Down!

3. Hands on shoulders—1; stretch arms forward—2; return—3-4-16.

Hands on hips—Place!

4. Stride left forward—1; lower trunk forward—2; return—3-4-16.
5. Raise left knee forward—1; touchstep left forward—2; return—3-4-16.

6. Change step forward.

Note—Step left forward—1; close with right—2; step left forward again—3. Repeat beginning right. In 2/4 time count one, and, two.

7. Inhale and exhale.

Game—Running and hopping race.

Note—Run one way; at the return raise one foot and hop back on the other.

Lesson Five.

1. Clap hands in front of chest—1; place hands on shoulders—2; return—3-4.

2. Hands on hips—1; lower head left-sideward—2; return—3-4-16. Repeat to right—1-16.

3. Hands on hips—1; stretch arms sideward—2; return—3-4-16.

Hands on hips—Place!

4. Stride left sideward—1; bend trunk left—2; return—3-4-16. Repeat to the right—1-16.

5. Raise left knee sideward—1; touch step left-sideward—2; return—3-4-16. Repeat right—1-16.

6. Closing step left and right sideward with raising and lowering heels, also raising opposite arm to 1/2 circle over head.

Note—Step left-sideward—1; close heels with right, rise on toes and raise right arm to 1/2 circle over head—2; lower heels—3. The arm is replaced at the beginning of right foot.

7. Inhale and exhale, slowly straightening arms sideward, palms upward, and returning.

Game—"Come along," with variations.

DECEMBER.

Lesson Six.

1. Left about face in four steps—1-4; four steps in place without facing—5-8. Repeat.

2. Hands on shoulders—1; turn head left—2; return—3-4-16. Same right—1-16.

3. Hands on shoulders—1; stretch arms backward (palms forward)—2; return—3-4-16.

Hands on hips—Place!

4. Stride left backward—1; turn trunk right—2; return—3-4-16; same right—1-16.

5. Raise left lower leg backward—1; touchstep backward—2; return—3-4-16; same right—1-16.

6. Closing step backward with raising and lowering heels in Mazurka rhythm.
 7. Inhale and exhale.
- Game—Hop Butting (for boys). Hop Pulling (for girls).
See explanation of games.

Lesson Seven.

Remarks—Pupils in alternate aisles face to rear of room.

1. March forward four steps, march in place four steps, while passing through the aisles. Always insist upon correct posture and light step. The marching from place and in place may be taken upon command.

Hands on hips—Place!

2. Turn head left—1; lower head backward—2; return—3-4-16.

Hands—Down!

3. Raise arms forward—1; upward—2; return—3-4-16.

Hands on hips—Place!

4. Lower trunk forward—1; bend trunk backward—2; return—3-4-16.
5. Raise left leg forward—1; swing left leg backward—2; return—3-4-16; same right—1-16.
6. One-step forward and hop left and right alternately around the room.
7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Game—Come along.

JANUARY.

Lesson Eight.

Left—Face!

1. Step left sideward—1; cross-step right in rear—2; step left sideward—3; close heels—4; four marching steps in place—5-8. Repeat to the right.

Hands on hips—Place! Front—Face!

2. Lower head left sideward—1; lower head to right—2; return—3-4-16.

Arms—Down!

3. Raise arms sideward—1; raise arms upward and clap hands—2; return—3-4-16.

Hands on hips—Place!

4. Bend trunk left sideward—1; bend trunk to right—2; return—3-4-16.
5. Raise left leg sideward—1; touchstep left backward—2; return—3-4-16. Repeat right—1-16.

6. Step, hop, sideward with raising opposite leg sideward.
Hands—Down!
 7. Inhale and exhale, slowly raising arms side-upward and lowering.
- Game—Potato Race—Planting and picking. Use erasers or bean bags.

Lesson Nine.

1. March backward three steps, closing at four; march in place four steps—5-8; return—9-16.
Hands on hips—Place!
 2. Lower head backward—1; forward—2; return—3-4-16.
Hands—Down!
 3. Raise arms backward—1; fore-upward—2; return—3-4-16.
Hands on hips—Place!
 4. Bend trunk backward—1; lower trunk forward—2; return backward and straighten—3-4-16.
 5. Raise left leg backward—1; touchstep backward—2; raise the leg and replace—3-4-16.
 6. Step left backward and hop on left foot, raising right leg forward—1-2. Step right forward and hop raising left leg backward—3-4. Repeat.
 7. Inhale and exhale.
- Game—"Passing the bean bag in front."

FEBRUARY.

Lesson Ten.

(To be given as free exercises or with dumbbells.)

1. March forward four steps, four steps in place, and repeat both while passing through aisles. Insist upon good posture and a light step.
Arms to thrust—Bend!
2. Thrust arms forward—1; lower head backward—2; raise the head—3; bend arms to thrust—4-16.
3. Thrust arms forward—1; raise arms upward—2; return—3-4-16.
4. Thrust arms forward—1; bend trunk forward (knuckles touching tips of shoes)—2; return—3-4-16.
Hands on hips—Place!
5. Raise left leg forward—1; bend right knee (left foot touching floor); "bent kneestep," return—3-4-16. Repeat with right—1-16.

6. Step-hop forward—1-2; alternate left and right for eight counts, then eight marching steps; alternate these two exercises continuously around the room.

7. Inhale and exhale.

Game—Running and hopping race.

Run one length of space and hop on one foot coming back. Changing feet is a foul.

Lesson Eleven.

(As free exercises or with dumbbells.)

1. Clap hands twice in front of chest and stretch arms sideward—1; clap hands twice and lower arms—2.

Arms to thrust—Bend!

2. Thrust arms sideward—1; lower head sideward—2; return—3-4-16. Repeat to right—1-16.

3. Thrust arms sideward—1; bend arms, hands over shoulders—2; return—3-4-16.

4. Thrust arms sideward—1; bend trunk left—2; return—3-4-16. Repeat to the right—1-16.

Hands on hips—Place!

5. Raise left leg sideward—1; bend the right knee—2 (left foot touching floor); return—3-4-16. Repeat to the right—1-16.

6. Step-hop left and right sideward alternately—1-8 and eight marching steps in place—9-16.

7. Inhale and exhale, slowly straightening arms sideward, palms upward and returning.

Game—Fox and Hen.

MARCH.

Lesson Twelve.

(As free exercises or with dumbbells.)

1. Left about face (one-half turn) in four steps. Repeat four times. Same turning right.

Arms to thrust—Bend!

2. Thrust arms upward—1; lower head backward—2; raise head—3; bend arms to thrust—4-16.

3. Thrust arms backward—1; bend arms, hands over shoulders—2; return—3-4-16.

4. Thrust arms upward—1; turn trunk left—2; return—3-4-16. Repeat to the right.

Hands on hips—Place!

5. Raise left leg backward—1; bend right knee—2 (left foot touching floor); (“bent knee step”) return—3-4-16. Repeat to right—1-16.

6. Step-hop left and right alternately with raising opposite knee forward—1-8, and eight marching steps in place—9-16.
 7. Inhale and exhale, slowly straightening arms backward, palms forward, and returning.
- Game—"The Beetle Is Out."

Lesson Thirteen.

1. March forward four steps—1-4; march four steps in place with knee raising—5-8. Alternate these two exercises while passing through the aisles. Insist upon good posture and a light step.

Arms backward—Fold!

2. Lower head forward—1; circle to left sideward—2; backward—3; right sideward—4-16. Repeat to right.

Arms—Down!

3. Raise arms forward—1; bend arms upward—2; return—3-4-16.

Hands on hips—Place!

4. Stride left forward and lower trunk forward—1; circle trunk to left sideward, bending—2; return—3-4-16. Repeat to right—1-16.

5. Step left forward—1; (shift body weight upon stepping leg) raise right knee forward—2; step right forward—3; raise left knee—4. Repeat several times.

6. Change step forward twice—1-4; raise and lower heels twice—5-8. Repeat backward—9-16.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Game—"Two Deep," and later, "Three Deep."

APRIL.

Lesson Fourteen.

When exercising out of doors, wand lessons 6, 7, 8, 9 and 10 should be taken instead of the lessons 14, 15, 16, 17 and 18.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; stretch arms forward—5; return—6; repeat—7-8. Execute in quick rhythm.

Arms backward—Fold!

2. Lower head left sideward—1; backward—2; return—3-4-16. Repeat right.

Arms—Down!

3. Raise both arms left sideward—1; circle arms downward to right sideward position—2; return—3-4-16. Repeat beginning right—1-16.

Hands on hips—Place!

4. Stride left sideward and bend trunk left—1; circle trunk to the forward lower position—2. Repeat right.
5. Step left sideward—1; raise right knee sideward, right foot behind left knee—2; the same right sideward—3-4-16.
6. Change step left and right sideward alternately—1-4; raise and lower heels twice—5-8.

Hands—Down!

7. Inhale and exhale, slowly raising arms side-upward and lowering.

Game—Relay Race with Bean Bags.

Lesson Fifteen.

Hands on hips—Place!

1. Raise left and right lower leg backward alternately—1-4; stretch arms upward—5; return—6; repeat (5-6)—7-8.

Arms backward—Fold!

2. Lower head backward—1; circle head to left side—2; return—3-4-16. Repeat right—1-16.

Arms—Down!

3. Raise arms backward—1; swing arms fore-upward—2; return—3-4-16.

Hands on hips—Place!

4. Stride left backward and bend trunk backward—1; circle trunk to left side—2; return—3-4-16. Repeat right—1-16.
5. Step left backward—1; raise right knee forward—2; return—3-4. Repeat right—5-8-16.
6. Change step left and right backward—1-4; raise and lower heels twice—5-8.

Hands—Down!

7. Inhale and exhale.

Folk Dance—Children's Polka.

MAY.

Lesson Sixteen.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; clap hands in front of chest—5; stretch arms forward—6; return—7-8. Repeat several times.

2. Turn head left and stretch arms forward—1; return—2-8. Repeat right—1-8.

3. Stretch arms upward—1; touchstep left and lower arms forward—2; return—3-4-16. Repeat right.

Hands—Down!

4. Bend arms inward and lower trunk forward—1; raise trunk and stretch arms sideward—2; return—3-4-16.

Hands on hips—Place!

5. Raise heels and stretch arms upward—1; bend knees and lower arms forward—2; return—3-4-16.

Touchstep position left forward—Stand!

6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot—5-8. Repeat continuously.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Folk Dance—Highland Schottische. Part I.

Lesson Seventeen.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; clap hands in front of chest—5; stretch arms sideward—6; return—7-8. Repeat several times.

2. Lower head left and stretch arms sideward—1; return—2-8. Repeat—1-8.

3. Stretch arms upward—1; touchstep left and lower arms sideward (shoulder high)—2; return—3-4-16. Repeat right sideward—1-16.

Hands—Down!

4. Bend arms inward and trunk left—1; straighten trunk and stretch arms upward—2; return—3-4-16. Repeat right—1-16.

Hands on hips—Place!

5. Raise heels and stretch arms upward—1; bend knees and lower arms sideward—2; return—3-4-16.

Touchstep left sideward—Stand!

6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot—5-8. Repeat continuously.

Hands—Down!

7. Inhale and exhale, slowly raising arms sideward and lowering.

Folk Dance—Highland Schottische. Part II.

JUNE.

Lesson Eighteen.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; clap hands in front of chest—5; stretch arms upward—6; return—7-8.
2. Lower head backward and stretch arms upward—1; return—2-8.
3. Stretch arms upward—1; touchstep backward and place hands on shoulders—2; return—3-4-16. Repeat right—1-16.

Hands—Down!

4. Bend arms inward and bend trunk backward—1; straighten trunk and stretch arms upward—2; return—3-4-16.

Hands on hips—Place!

5. Raise heels and stretch arms upward—1; bend knees with swinging arms fore-downward and backward—2; return—3-4-16.

Touchstep left backward—Stand!

6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot—5-8.

Hands—Down!

7. Inhale and exhale.
Game—"Chase Ball."

Exercises with Wands for Fifth and Sixth Grades.

Lesson One.

1. March three steps forward and halt—1-4; knee bending twice—5-8. Repeat marching backward.
2. Bend arms upward—1; lower head backward—2; return—3-4-16.
3. Bend arms upward—1; stretch arms upward—2; return—3-4-16.
4. Wand in rear of shoulders—1; lower trunk forward—2; return—3-4-16. Repeat bending backward—1-16.

5. Lunge left forward and bend arms upward—1; return—2; lunge right forward and arms fore-upward—3; return—4-16.
6. Jump in place on both feet four times—1-4; jump twice to a side stride position—5-8. Repeat.
7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—Running and hopping race.

Run one length of space and hop on one foot coming back.

Changing feet is a foul.

Lesson Two.

1. March two steps left sideward—1-4; bend knees twice—5-8. Repeat toward right—9-16.
2. Place wand behind shoulders—1; lower head left sideward—2; return—3-4-16. Repeat right—1-16.
3. Raise wand horizontally left sideward, right hand in front of left shoulder—1; raise wand horizontally upward—2; return—3-4-16. Repeat right—1-16.

Stride left sideward—Stand!

4. Wand in rear of shoulders—1; bend trunk left sideward—2; return—3-4-16. Repeat right—1-16.

Closed feet position—Stand!

5. Bent knee-step left sideward and raise wand left sideward—1; raise arms upward—2; return—3-4-16. Repeat right—1-16.
6. Step-hop left and right alternately with raising opposite knee forward—1-8; eight marching steps in place—9-16.
7. Inhale and exhale, slowly raising heels and arms fore-upward and lowering.

Game—Tug of War.

Lesson Three.

1. Three steps backward and close heels on four—1-4; bend knees twice—5-8; repeat marching forward—9-16.
2. Turn head left and wand in rear of shoulders—1; turn head right—2; return to left—3; turn forward and lower wand—4-16.
3. Raise wand left obliquely backward, right hand over left shoulder—1; return—2; repeat right—3-4-16.
4. Turn trunk left and raise wand left obliquely backward—1; return—2; repeat right—3-4-16.

5. Lunge left backward and raise wand left backward—1; raise arms upward—2; return—3-4-16. Repeat right—1-16.
 6. Change step forward twice—1-4; raise and lower heels twice—5-8. Repeat backward—9-16.
 7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Game—Two Deep, and later, Three Deep.

Lesson Four.

1. Four marching steps in place—1-4; bend arms upward—5; stretch arms forward—6; return—7-8. Repeat several times.
2. Wand in rear of shoulders—1; lower head backward—2; return—3-4-16.
3. Cross arms in front of chest, left forearm on top of right—1; uncross and raise arms upward—2; return—3-4-16.
4. (a) Stride left forward and cross arms in front—1; lower trunk forward—2; return—3-4-16.
(b) Stride right backward and cross arms in front—1; bend trunk backward—2; return—3-4-16.
5. Lunge left forward and cross arms in front—1; raise arms upward—2; return—3-4-16. Repeat right—1-16.
6. Triple stamp hop left and right—1-8, and eight marching steps in place—9-16.

Note—Step and stamp with left foot—1; hop on left three times, raising right leg backward—2-3-4. (Triple stamp hop.)

7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Game—Relay Race with Bean Bags.

Lesson Five.

1. Four marching steps in place—1-4; bend arms upward—5; stretch arms left sideward—6; return—7-8. Repeat and stretch arms right sideward—9-16.
Wand in rear of shoulders—Place!
2. Lower head and stride left sideward—1; lower head to right—2; return—3-4-16. Repeat right—1-16.
Wand forward—Lower!
3. Wand vertically upward, left hand on hip—1; carry wand over head to vertical position on right hip—2; return—3-4-16.

4. Wand vertically on left hip and bend trunk left—1; carry wand over head to right hip and bend trunk right—2; return—3-4-16.
5. Bend knee—step left sideward and wand vertically on left hip—1; lunge left sideward and carry wand over head to right hip—2; return—3-4-16. Repeat right—1-16.
6. Change step left and right sideward—1-4; raise and lower heels twice—5-8.
7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—The Beetle is Out; or Folk Dance: Children's Polka.

Lesson Six.

1. Four marching steps in place—1-4; bend arms upward—5; stretch arms upward—6; return—7-8. Repeat several times.
2. Turn head left and place wand in rear of shoulders—1; turn head to right—2; return—3-4-16.
3. Wand behind shoulders—1; stretch arms upward—2; return—3-4-16.
4. Raise arms upward—1; bend trunk backward—2; return—3-4-16.
5. Lunge left backward and raise arms fore-upward—1; change knee bending and lower wand in rear of shoulders—2; return—3-4-16. Repeat right—1-16.
6. Touchstep left forward—1; left backward—2; change step left forward—3-4; repeat right—5-8, around the room or yard. Alternate with marching step.
7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—The Beetle is Out, or Folk Dance: Highland Schottische. Part I.

Lesson Seven.

1. Raise left and right knee alternately forward—1-4; raise arms forward and lower twice—5-8. Repeat several times.
2. Lower head backward and bend arms upward—1; stretch arms upward—2; return—3-4-16.
3. Bend arms upward—1; stretch arms upward and place wand in rear of shoulders—2; return—3-4-16.
4. Touchstep left forward and bend arms upward—1; place wand in rear of shoulders and lower trunk forward—2; return—3-4-16.

5. Touchstep left forward and bend arms upward—1; lunge forward and place wand in rear of shoulders—2; return—3-4-16. Repeat right—1-16.

Touchstep left forward—Stand!

6. Hop on right and tap lightly with the left foot—1-4; change position and tap lightly with right foot—5-8. Repeat continuously.

Closed feet position—Stand!

7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Folk Dance: Highland Schottische. Part II.

Lesson Eight.

1. Raise left and right knee alternately, forward—1-4; raise and lower arms left and right sideward alternately—5-8. Repeat several times.
2. Lower head left and raise arms left sideward—1; raise the head and raise arms upward—2; lower head right and lower arms right sideward—3; raise head and lower arms—4-16.
3. Raise arms left sideward—1; place wand in rear of shoulders—2; return—3-4-16. Repeat right—1-16.
4. Touchstep left and raise arms left sideward—1; place wand in rear of shoulders and bend trunk left—2; return—3-4-16. Repeat right—1-16.
5. Touchstep left and raise arms left sideward—1; lunge left sideward and place wand in rear of shoulders—2; return—3-4-16. Repeat right—1-16.

Touchstep left sideward—Place!

6. Hop on right foot and tap lightly with the left foot—1-4; change position and tap lightly with right foot—5-8. Repeat continuously.

Closed feet position—Stand!

7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—Chase Ball.

Lesson Nine.

1. Raise left and right knee alternately—1-4; raise arms fore-upward and lower twice—5-8. Repeat several times.
2. Turn head left and bend arms upward—1; turn head forward and stretch arms upward—2; turn head right and bend arms—3; return head forward and lower arms—4-16.

3. Place wand in rear of shoulders—1; lower wand in rear—2; raise wand in rear of shoulders—3; lower wand in front—4-16.
 4. Touchstep left backward and place wand in rear of shoulders—1; bend trunk backward—2; return—3-4-16. Repeat right—1-16.
 5. Touchstep left backward and place wand in rear of shoulders—1; lunge left backward and lower wand in rear—2; return—3-4-16. Repeat right.
 6. Jump to side-stride position—1; return—2; repeat three times—3-8; eight running steps in place—9-16. Repeat and take only four counts of each.
 7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Game—Dodge Ball.

Lesson Ten.

1. Bend knees and raise arms forward—1; return—2; repeat—3-4; raise heels and arms fore-upward—5; return—6; repeat—7-8. Repeat several times.
 2. Lower head backward and place wand in rear of shoulders—1; stretch arms upward—2; return—3-4-16.
 3. Turn head left and swing wand left obliquely backward, right hand over right shoulder—1; return head forward and raise arms upward—2; turn head right and lower wand right obliquely backward—3; return head front and arms forward down—4-16.
 4. Lower trunk forward and place wand in rear of shoulders—1; bend trunk backward and stretch arms upward—2; return—3-4-16.
 5. Lunge left forward and swing wand left obliquely in rear—1; change knee bending and stretch arms upward—2; return—3-4-16. Repeat right—1-16.
 6. Jump to a side stride position—1; jump to crossed feet position—2; return to side stride—3; jump to closed feet position—4. Repeat continuously.
 7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Game—Passing Relay.

Games for Fifth, Sixth, Seventh and Eighth Grades.

Three Deep.

(Tag the Third.)

Arrange the players in a large circle, standing two deep (one behind the other). Now select one pair as a runner and a catcher. The runner runs around the outside of the circle and places himself in front of a pair, thereby forming a rank of three, "three deep." This must never be. The last one of these three, therefore, runs and places himself in front of some other pair, again forming three, etc. In the meantime the catcher is chasing the runner, trying to tag him before he places himself in front of a pair. As soon as the runner is tagged he becomes chaser, and the former catcher is the runner. The game then continues. In order to have a splendid game, note the following: Do not allow any running through the circle; insist that the players always run around the outside. Do not allow the playing of "partners," and encourage short runs outside, so as to get quick changes. If some players persist in running around the circle once or oftener, put them in the center of the circle to watch and learn how the game ought to be played. Do not allow the boys to indulge in hard slapping.

Jumping Circle.

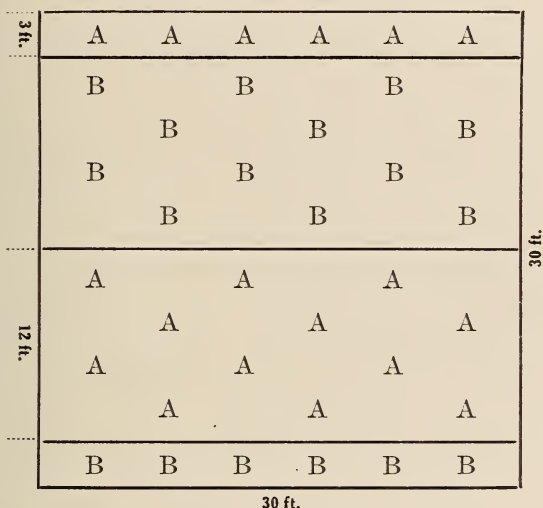
(Hopping Circle, Shotbag.)

Form the players in a circle. The pupils face inward and are about two steps apart. Get a rope, about twelve feet long, with a beanbag tied to the end of it. One of the players stands in the center and swings the rope around in a circle, keeping the bag close to the ground. As the rope approaches each player, he hops upward and over the swinging bag. Whoever is struck by the bag or rope steps out of the circle. Insist that the bag be swung close to the ground, and, with timid players, that it is not swung too rapidly.

End Ball.

(A preparatory game leading up to Captain Ball.)

The field is a thirty-foot square, divided into two equal parts. Across the outside end of each field is a smaller field, or base, three or four feet deep. Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards, and take their places in the inner field on the opposite side of the center line.



The game may be played in halves of five minutes or for any length of time. Play is continuous during this time.

A point is made whenever a basemen catches the ball (a basket-ball) from a guard of his own team.

Rules—The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center, between two opposing guards.

All players must keep within their own fields.

If the ball rolls or is thrown over the boundary line of any field, the player nearest the line in that field gets the ball, and brings it in to the line, at the point where it crossed. From there he throws the ball to one of the players in the same field.

Corner Ball.

The field is an oblong, 30 feet by 40 feet, divided into two equal parts. (Any space may be used if this size is not available.) Each part contains two bases, placed in the far corners. A third may be added if desired. (See diagram.)

Any number may play. They are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagram.

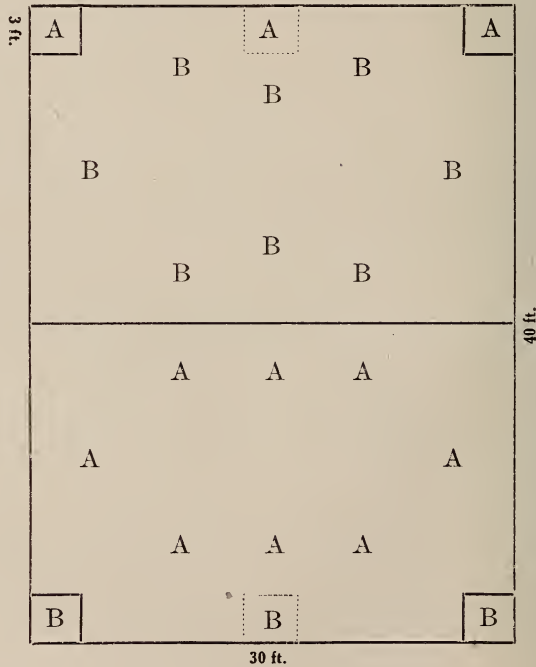
The bases are three (3) feet square.

The object of the game is to throw the ball from a guard to a baseman of the same team.

The game is played in halves of five (5) or more minutes each. Play is continuous during this time, the only stop being that made to call a foul.

A point is made whenever a baseman catches a ball (a basket-ball) from one of the guards of his own team. It must be a fair throw—that is, the ball must not touch the ground, wall, or ceiling before being caught by the baseman.

Rules—Guards are not allowed to cross the center line, nor to step into the bases, nor out of the field of play.



Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball.

The game is in charge of a referee, who calls all fouls. At the beginning of each half he tosses the ball up in the center of the field, between two opposing guards. In case of a foul he gives the ball to a guard of the other team.

There shall be a scorer, who is also timekeeper.

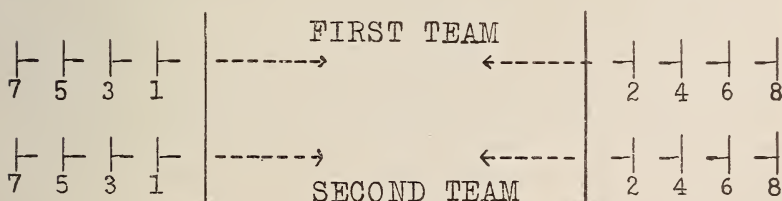
If in the course of play the ball rolls or is thrown off the field, it shall be brought back by a guard of the team whose line is crossed. He shall put the ball in play by standing on the line, at the place where the ball left the field, and throw it to one of the guards of his own team.

Fouls are made as follows:

1. Carrying the ball (taking more than one step).
2. Striking or touching the ball when it is in the hands of a player.
3. Holding, pushing, striking, or tripping an opponent.
4. Stepping across the center line, or out of the field, with one or both feet.

Relay Race.

In most playgrounds it is best to run this race "to and fro," as a shuttle race. Divide the players into teams of eight pupils each. Each team is so arranged that four stand at one end of the space to be covered and the other four at the other end:



The first one of each half "toes the scratch." The commands for starting the race are: "Get on your marks;" "Get set;" "Go." Upon the command, "Go," No. 1, who has a flag (a handkerchief or a stick) in his hand, runs across the course and hands the flag to No. 2. No. 2 immediately runs across and hands the flag to No. 3 (who in the meantime has toed the scratch line), and so on, each member of the team running across the space once. The other teams of eight are doing likewise. The team getting its eighth runner across the line first wins.

Hopping Contests.

(a) **Hop and Pull**—Divide the players into "ones" and "twos." The twos march twelve steps forward and face left about. Now let the first eight of each side step forward, and each pair of opponents grasp right hands. Upon the command, "Go," they all hop (on one foot) and try to pull their opponents over to their side. The side having pulled over the greatest number wins. In case a player is forced to place both feet on the floor, the opponent wins. Then take the next eight, and so on.

(b) **Hop and Push**—Proceed as above. The opponents now grasp each other's shoulders, and while hopping try to push one another over into their territory.

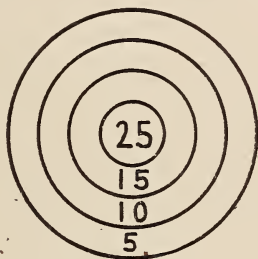
(c) **Foot in the Ring (Boys)**—Divide the players into squads of about eight. For each squad draw on the ground a circle of about two feet in diameter. Boy No. 1 comes forward, places one foot in a ring, bending the knee and having the weight of his body over this foot. He then folds his arms and awaits the attack of pupil No. 2, who, also having his arms folded, hops forward. No. 2 hops around No. 1 (who keeps changing his front to where No. 2 is) until he finds a chance to attack No. 1 and, while hopping, push him out of the circle. If he succeeds, he wins, and takes the circle, No. 3 coming forward to attack him, and so on. If, however, during the contest No. 2 gets both feet on the floor, he loses, and No. 3 then comes forward to attack No. 1. The player in the ring; so long as his foot is in the circle, may cause the attacker to fall by evading or dodging him. The arms always must remain folded, and the pushing must be done with the shoulders and never with the raised arms. For very skillful players, an exciting contest is had by putting two attackers against the one in the ring.

(d) **Free Hopping (Rooster Fight—Boys)**—Divide the players as above. This contest calls for the highest display of skill and endurance. Two players with folded arms hop about freely, each trying to force the other to place both feet on the ground, either by pushing or by dodging an attack. If in trying to avoid a fall a player touches the ground with his hand or any other part of his body except the foot he is hopping on, he is out. Players are not allowed to change feet during a "bout." The arms always must remain folded and held close to the chest.

Ring-Toss.

This is a game of skill. Divide the players into as many squads as there are sets of rings. A ring-toss set consists of two bases and four rubber rings. The bases are placed from ten to fifteen feet apart. Each player gets two rings. Points are made by tossing the ring as close to the pin as possible.

A variation of this game is to draw three circles around the base, about one, two and three feet from the pin. Allow five points for a toss into the outer circle, ten points into the next, fifteen into the third, and twenty-five if a "ringer" is made. Horseshoes will answer where no rings can be had.



Ball Relay.

(a) **Overhead**—Divide the players into three divisions, or as many divisions as there are basket-balls or round footballs to play with. Arrange them in three flank ranks, one pupil standing behind another, the one standing in front having a ball. Upon command, No. 1 passes the ball over his head into the hands of No. 2; he passes it to No. 3, and so on until the last one gets the ball.

1. 2. 3. 4. 5. 6. 7. 8. etc. First Team.

1. 2. 3. 4. 5. 6. 7. 8. etc. Second Team.

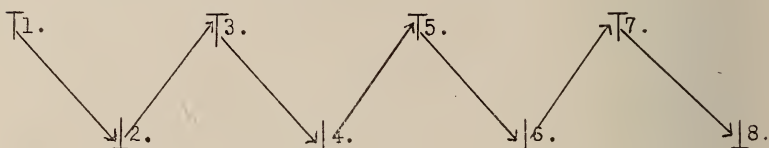
1. 2. 3. 4. 5. 6. 7. 8. etc. Third Team.

As soon as he has it he races along the right side, places himself in front of his rank, and then the relay again takes place from the first to the last. The last one again runs to the head of his rank and starts the relay, and so on until every player in the rank has run to the front. The last runner will be the pupil who originally headed the rank.

N. B.—Dumbbells, potatoes, handkerchiefs or any other articles may be used in place of balls.

(b) **Between the Feet**—A variation of the above game consists in having the players bend forward and stand with their feet apart. The play then consists of passing the ball backward between the feet. Every player must touch the ball as it is passed backward.

(c) **Over and Back**—Divide the players into as many divisions (or teams) as there are balls. Each team now counts off from right to left. The even numbers take four steps forward and face left about. Upon the command, "Go," No. 1 passes the ball over to No. 2, he to No. 3, he to No. 4, and so on. The team first getting the ball into the hands of its last member wins. The ball may also be relayed to the last number of the team and then back again into the hands of the first.



An interesting variation of the game is found by requesting each team member to bounce the ball on the floor once and catch it before throwing it over to the next player.

Bouncing may be replaced by tossing the ball up into the air, or by bouncing first, then tossing up before throwing over to the next.

Chase Ball.

(Cold Weather Game).

Divide the players into divisions of about twelve each. Each division is again divided into two teams. A basket-ball or football is given to one team, whose members throw the ball to one another. The other team tries to intercept and catch the ball. If they succeed, they try to keep the ball in their possession as long as possible. The players run about within the territory allowed them. The ball must never be taken out of a player's hands, and no tackling or rough play is allowed. This is a splendid cold weather game.

Overtake.

(Chase-Relay.)

The game of overtake belongs to the relay class, the object of the game being to relay a large, hollow ball (a cap, a hat, a dumbbell, a handkerchief filled with grass, etc.) from one point to another faster than the object moved by the rival team. The game may be played in various ways.

(1) In its simplest form the players form a front circle, facing inward. Two balls are used, one being given to a player standing at one side, and the other to a player who stands at the opposite side of the circle. (See diagram.)



Upon command, the ball is thrown to the player standing at the left. He throws it to his neighbor at the left, etc. Every player must catch the ball, no player to be passed. Who misses the ball must pick it up and throw it to his neighbor. The object of the game is to have one ball "overtake" the next. As a variation more balls may be used; also, balls of different weight and size.

(2) If played as a team game the players are numbered, the players with the odd numbers forming one team, the balance the other team. The game is started as described above, each team having one ball (which is thrown only to its own members). The side overtaking the other wins the game.

This game may also be played by giving the balls to two players standing next to each other. The balls should now be thrown twice (or three times) around the circle to see which team wins. This can readily be seen by having the first player raise his arms with the ball after this has completed its second (third) round. Placing the players far apart increases the difficulty of the game.

Volley Ball.

(First Form—Throw the Ball.)

(If a neutral territory is marked off close to the rope, this game is known as Newcomb.)

The object of the different forms of volley ball is identical. It consists of passing a ball over a net (or a rope) from side to side. The game admits of being graded. The form here described consists of throwing a basket-ball from side to side over a net or rope stretched from five to seven feet above the ground (five feet is high enough for small players). The players are divided into two teams. The play field is approximately 20 by 40 feet, the net or rope being stretched through the center, giving each team a play field of about 20 feet square. The players of each team are divided into forwards (those standing nearest the net), centers and backs. One team gets the ball. One of its players, usually a forward, throws the ball across the net in such a manner that it will be difficult for a player on the opposite team to catch it. If it is not caught—i. e., if it touches the ground—the throwing team scores a point. Team No. 2 now throws the ball. A ball thrown so far that it falls outside the playfield does not count as a score for the throwing side. The game may either be played for a certain number of points or for a certain length of time. Should the sun, the wind, etc., favor a team, it is then advisable to change the fields after half of the game has been played.

Pass Ball.

The players stand shoulder to shoulder in a front circle. The object of the game is to pass a large, hollow ball (a club, dumbbell, stick, handkerchief, etc.) rapidly from one player to the next; no player may be skipped. One player is chosen, who is outside the circle, whose aim it is to tag the ball that is being passed along the inside. The player having the ball in hand when it is tagged takes the place of the tagger. Should the ball be dropped and then be tagged by the tagger, the player in the circle who touched the ball last is "it."

Basket-Ball Far Throw.

The ball must weigh not less than eighteen nor more than twenty-one ounces. It shall be thrown from over the head from a stand behind a line, known as the scratch line. The feet may not be moved during the throw, nor until the ball falls to the ground. Raising the heels shall not be considered moving the feet. To be a fair throw, the ball must fall inside

a lane, ten feet wide, running in the direction of the throw. Lines at right angles to the direction of the throw shall be drawn across the lane one foot apart. The distance of these lines from the scratch shall be distinctly marked to assist the judges in scoring. Credit will be given for whole feet only (no inches).

Hurl-Ball Far Throw.

Each contestant shall be allowed three throws. The hurl-ball shall be a sphere, the circumference of which shall be not less than twenty-four (24) and not more than twenty-five (25) inches, with a handle so attached as to keep the backs of the fingers not more than one inch from the surface of the ball. Its weight shall be at least two pounds and not more than two and one-quarter pounds. The ball shall be thrown with one hand, from behind a scratch line, and with unlimited run. Crossing the line makes the throw without result. It shall, however, count as a try. The ball must fall between two lines, twenty-five (25) feet apart and parallel, drawn at right angles to the scratch line in the direction of the throw. Credit will be given for whole feet only (no inches).

Tower Ball.

The players are formed into a rather large circle. In the center of the circle a tower is placed, made by tying together upper ends of three wands; (a number of clubs, hats, a basket-ball, etc., may also serve as a tower). One or two players are selected as guards, being stationed within the circle. The object of the game for the rest of the players is to destroy the tower by kicking a basket-ball against it. The ball must always be kicked close to the ground. If the tower is knocked down, the player who kicked the ball takes the place of the guard. If the guard upsets the tower, he is replaced by another player.

Rob and Run.

Divide the players into two teams, Nos. 1 and 2. The teams stand about sixty feet apart. Twenty-five feet from Team No. 1 place a box (or a chair, etc.), and upon this place a basket-ball (a hat, etc.). The object of the game is to have one player from each team run for the ball, get it, and return to his team before being tagged. Upon signal from the leader, the first player of each team runs forward. The ball being nearer Team No. 1, the player from that team naturally reaches the ball first, but as he must turn to get back to his base, interesting situations develop. If the runner from Team

No. 1 gets back before being tagged, his side scores one point. When all players have run, the sides exchange places, Team No. 2 being nearer to the ball. The side having the greatest number of runners untagged wins the game.

An interesting variation of the game is had by placing an old hat (or a cap) on the box. The player getting the hat must put it on his head before running for his base. The pursuer has the right to snatch the hat off the runner's head and to put it on his own head while racing for his base. Should he get there with the hat on his head, his side scores a point. (The original possessor of the hat, naturally, tries to regain it.)

Dodgeball.

(In a Circle.)

Dodgeball is one of the organized school games used for competition for which definite rules have been formulated. (For other forms, see the games of Grade 7.)

1. The game shall consist of two halves, three minutes each. During the first half, Team A is placed around the outside of the circle and tries to strike with a basket-ball the members of Team B, who are dodging about within the circle. In the second half the positions and objects of the teams are reversed.

2. For a match game, the circle shall be thirty-five feet in diameter for girls and forty-five feet for boys.

3. Sixteen (or any other specified number of players) shall constitute a team.

4. As soon as an inner player is touched by the ball on a fly or a bounce, or any part of his body or clothing, the referee shall signal and announce to the scorer a point for the outer team. The player struck remains in the game, and the game continues without interruption. If in a throw the ball strikes more than one member of the inner team, only one point shall be scored. The team securing the greatest number of points during the game shall be the winner.

5. Players in the outer team must throw from outside the circle. If when throwing the ball a player touches the line, or the space within the line, with any part of his body, this shall be a foul throw. Should an opposing inner player be touched by such throw no point shall be scored.

6. Should the ball, when thrown, remain in or rebound into the circle, a player from the outer team shall run in to get it. In order to make a fair throw, he must, however, again resume his place outside the circle; but he may (from within

the circle) throw the ball to one of his team mates, who may make a fair throw from outside the circle.

7. Fouls: (a) If a member of the outer team carries the ball within the circle in order to pass it to another member of his team, it is a foul. The time lost in making him return to his position with the ball shall be considered sufficient penalty.

(b) If an inner player blocks the progress of an outer player, handles the ball, or in any other way delays the game, the referee shall allow for the time wasted. He shall also allow for time lost through accident or other legitimate causes.

8. The whistle is blown only for starting and stopping the halves and for fouls.

Base Dodgeball.

(Bull Pen.)

The present form of dodgeball in a circle seems to have descended from the game of "Bull Pen." The game of base dodgeball is played as follows: Place as many small circles (about two feet in diameter) around the periphery of a large circle having a diameter of from forty-five to fifty feet. The players of one team, the drivers, occupy the bases, and a like number of players are the bulls, who roam about the inside of the pen (the large circle). An indoor baseball is used. This ball must always pass through the hands of three basemen (drivers) before it may be thrown at a bull. If the bull is hit he is out of the game. If, however, the bull catches the ball, he may, from where he caught the ball, throw this at a driver, who may not leave his base. If the driver is hit, he is out of the game. Should he, however, catch the ball, he keeps his place and again starts the game by throwing the ball to one of his team mates. If one or more drivers are put out of the game, the other basemen may run and occupy the empty bases.

After playing five minutes (or any other specified time), count the number of players left on each team, and then change places. At the end of the second half again count the players. The side having the greater number is the winner.

Kickball.

A game presenting a combination of several features of baseball and football. Like in baseball, the object of this game is to circle around the four bases and thereby score a run for your team.

1. Teams are composed of nine players standing as indicated in the diagram. (In large classes more players may be placed as fielders.)

2. No pitcher is needed. An oval football is used. The diamond is regulation size.

3. The player opening the game takes the ball, and, standing on the home plate, kicks it into the field either by means of a drop kick or a place kick. In doing this, he is not allowed to step beyond the home plate. If he wishes to take one or more steps before kicking the ball, he must begin behind the home plate.

4. Except as follows, the regular baseball rules then apply:

- (a) If the ball is kicked outside the foul line on a fly, the player is out.
- (b) If the ball lands inside the foul lines and then rolls out, this is a fair play.
- (c) A man on base cannot leave this base to run for the next until the ball is kicked.
- (d) After a kick, a player on base may run until he is put out according to the rules governing baseball or until the ball has been placed on the home plate by an opposing player. If a runner is approaching second or third base after the ball has been placed on the home plate he may continue until he reaches this base. This rule, however, shall not apply to a runner approaching the home plate; in order to score a run he must reach the home plate without being tagged with the ball.
- (e) A fielder may throw or kick the ball to his team mates.
- (f) Five outs shall end an inning and seven innings shall constitute a game.

List of Folk Dances.

Children's Polka.

Hop Mother Annika.

Highland Schottische.

German Clap Dance.

Bleking.

Norwegian Mountain March.

Swedish Clap Dance.

Oxen Dance.

Chebogar (Hungarian).

Irish Lilt.

Kamarenskaja (Russian).

Santiago (Spanish).

Tarantella (Italian).

Csardas (Hungarian).

Music for these dances has been reproduced on phonographic records. These will be found a great help in teaching the dances.

MANUAL OF PHYSICAL TRAINING AND GAMES

SEVENTH AND EIGHTH GRADES

BALTIMORE PUBLIC SCHOOLS

ADOLPH PICKER, G. G.

SUPERVISOR OF PHYSICAL TRAINING

BALTIMORE
MEYER & THALHEIMER
CITY PRINTER

1916

Handbook of Lessons in Physical Training.

INTRODUCTION.

In preparing this handbook, special care has been taken to omit unnecessary technical terms and to make the commands as simple as possible consistent with clearness. We have made each command to indicate, first, the part of the body involved, then the direction, and finally the movement. For example: Trunk sideward—bend.

The work of the first four grades consists mainly of free-hand exercises, but for the four upper grades we have included dumbbell and wand exercises. Rhythmic steps, song games, folk dances and games for the school room and yard are assigned to each lesson. A special list of appropriate song games, folk dances and playground games is appended to the outline for each grade. These are to be used at the discretion of the teacher.

This handbook contains 18 lessons, each of which is intended to be for one-half of a month. Teachers may review previous lessons at their discretion, but should teach the assigned lesson first.

The conditions under which the work is conducted in the regular classroom and corridors are not altogether favorable. For this reason the success of the lesson will depend largely upon the attitude of the class teacher. The fidelity and faithful co-operation of the teachers and those in charge of the schools will determine the results attained.

Whenever possible, the lesson in physical training should be given out of doors. By preference, the places for gymnastics, are:

1. The Schoolyard.
2. Gymnasium.
3. Corridors, halls or basements.
4. The schoolroom.

THE OBJECTS OF SCHOOL GYMNASTICS.

Gymnastics or physical training is regulated and supervised muscular exercise, under conditions that tend to promote the

health, insure the normal growth, and to develop and discipline the motor powers of the pupils.

The aims of this training are two-fold, namely: hygienic and educational, health producing and habit forming.

Viewed as to its physical effects, gymnastics produce health and hardiness. By combating and alleviating such unhygienic school conditions as impure air, bad light, improper sitting and standing, long periods of physical inactivity, it increases health. It develops strength and organic vigor. By increasing power of co-ordination, it promotes quickness and skill. It cultivates endurance, and strives for beauty of form. By its combination of strength and co-ordination, it produces graceful motion.

Viewed from its educational, habit forming effects, school gymnastics promotes obedience, exactness and order. It trains for alertness, quick perception and quick reaction. It strengthens the willpower. It awakens an appreciation of the beautiful in form and motion. In its competitive forms, it leads to self-control, self-denial, loyalty to leaders, and awakens and promotes morality.

LESSON MATERIAL.

Lesson material used in this handbook consists of two groups of exercises:

1. Classroom.
2. Schoolyard.
- I. The formal lessons contain:
 - (a) Introductory exercises.
 - (b) Free exercises.
 - (1) Freehand exercises.
 - (2) Dumbbell exercises.
 - (3) Wand exercises.
 - (c) Rhythmic steps.
 - (d) Breathing exercises.
- II. Supplementary lessons contain:
 - (a) Running.
 - (b) Contest exercises.
 - (c) Games.

A series of 18 lessons, progressive throughout, for each two grades, has been prepared, each lesson consisting of seven exercises or groups of exercises. The same type of exercises

will be found under the same number in all the lessons and grades in the following order:

1. Preliminary movements.
2. Head, head and arm exercises.
3. Arm, arm and trunk, arm and leg exercises.
4. Trunk, trunk and arm, trunk and leg exercises.
5. Leg, leg and arm, leg and trunk exercises.
6. Rhythmic steps.
7. Breathing exercises.

The object of this arrangement is to relieve quickly all congested parts of the body, assist the organic processes of circulation, digestion and respiration, through vigorous movements of the different parts involved; to develop muscular strength, co-ordination, grace and a correct posture of the body, and to counteract, to a great extent, the harmful effects of prolonged sitting and stooping.

INSTRUCTIONS AND SUGGESTIONS TO TEACHERS.

I. All exercises can be given in the classroom, but the use of the yard, corridor, hall or basement is preferable.

II. Before beginning, purify the air of the classroom by opening windows at the top. In mild weather, raise and lower windows, but avoid all drafts. Close windows immediately after exercises. Appoint monitors for the windows. In school buildings having fan ventilating systems, be governed by rules.

III. Explain to your pupils the discomfort and evil effects of wearing tight garments at any time and especially for this work. It is advisable that boys remove their coats during the exercises. Overshoes, rubbers and wraps should not be worn in a well-heated room, and not at all during lessons in physical training.

IV. The pupils should be arranged according to size and sex, the shortest in front. This can be accomplished by changing seats or walking to assigned places. Take shortest way in the least time or else have a march around the room with returning to assigned places. In separating the sexes, it is most practical to arrange them in alternate rows, called files.

V. Teachers are requested to practice rising and closing exercises. During all lessons, the teacher must never lose sight of the fact, that if the ten minutes devoted to gymnastics are to be of value to the pupils, they must be filled by well directed, vigorous work. Commands must be given clearly

and promptly and pupils kept busy. Teachers will get better results if the lessons are taught without the use of the textbook. This is not so difficult as it might appear, for in all lessons the exercises are arranged in the same general order, for instance, as follows:

1. Introductory movements.
2. Head exercises.
3. Arm exercises.
4. Trunk exercises.
5. Leg exercises.
6. Rhythmic steps.
7. Breathing exercises.
8. Games.

Furthermore, each lesson is developed according to a definite plan and all movements are executed in a certain direction, i. e. lesson one forward, lesson two sideward, lesson three backward.

VI. Every exercise should be taken, first, for good position; second, for re-action; third, for rhythm; after which the complete movement should be repeated for 16 counts. The number placed after exercises indicate the minimum number of repetitions.

VII. Principals are requested to designate the time for each class to take its gymnastic lesson in the yard. If the yard is divided, two or more classes may exercise at the same time under the direction of their respective class teachers.

VIII. Teachers should insist on good standing and sitting position and exact execution of all movements.

IX. When exercising in rhythm, teachers must learn to discriminate between long and short movements. Take all trunk and head movements slowly.

X. In addition to the regular lesson, teachers may review exercises of previous lessons. This gives teachers a chance for individuality.

XI. The supervisor's assistant will visit each school in his district at regular intervals, conduct the new lesson, and assist the class teacher if necessary.

XII. The supervisor's assistants must report all irregularities, which they are unable to adjust, to the head of this department.

XIII. The Director of Physical Education will visit each room at least twice a year to see how the class teachers con-

duct the work. At these visits he will take note of the following points:

The manner of giving the lesson; clearness and accuracy in giving commands; promptness, correctness and vigor of execution, and the attention paid to the development of good posture.

XIV. In the fifth to the eighth grades, hand apparatus such as dumbbells and wands are used when assigned in the lesson. Classes in schools where there are no dumbbells take the same exercises as free exercises, pupils clenching hands to fists. Wands are to be of wood 36 inches long and $1\frac{1}{8}$ to $1\frac{1}{4}$ inches thick. Exercises with hand apparatus are best performed out of doors or in the gymnasium.

Carrying the Wand—Carry the wand at the right shoulder, the lower end resting, the thumb, ring and little finger closing around the wand. The hand is pressed against the wand in such a manner that the back of the hand is turned forward, the arm is extended. The upper part of the wand rests in the depression in front of the shoulder. The wand should be vertical.

To bring the wand to the starting position, command: **Wand low in front—Place!** This may be done in different ways:

(a) Swing left arm side-upward, bend it over head and grasp wand at upper end and with the hand behind the wand, i. e. palm forward and little finger on top—**One!** Fig. No. 3.

Bring wand in front of thighs (changing right hand at the same time)—**Two!** Fig. No. 4.

(b) Raise left hand side-upward and place the back of the hand against the forehead (Salute)—**One!** Fig. No. 1. Left arm sideward—**Two!** Fig. No. 2. Grasp wand at upper end (See Fig. No. 3)—**Three!** Lower wand (See Fig. No. 4.)—**Four!**



Fig. 1.



Fig. 2.



Fig. 3.



Fig. 4.

COMMANDS.

The proper giving of the commands is of the utmost importance. Upon the ability to give commands depends largely the success or failure of the teacher. The motor activities as well as the inhibitory powers are developed by the prompt response to well-given commands, while the tone of voice and the emphasis determine largely the amount of vigor and energy the pupils put into their work. Therefore, every teacher should make it a duty to study carefully the commands and to acquire the habit of giving them correctly.

Every command should have two parts: "Explanatory" and "Executive." The first part, in which the class is informed of what it is to do, should be as terse and precise as is consistent with clearness, and should be in the form of a complete sentence, conveying clearly the idea of the motion or motions to be executed, as "Raise arms forward" is the first part of a command. However, to complete the command, the second or executive part is necessary in order that the pupils may know when to raise the arms. For this part of the command the verb which indicates the movement is generally used, although in exercises having a succession of movements a number may be used instead.

When using the verb as the command of execution, it is well, in order to avoid repetition of the word, to use the inverted form, placing the verb last, thus: Arms forward and heels—Raise! or, Raise left leg and arms forward—Stretch!

The explanatory part of a command should always be given in a clear and distinct manner; then there should be a pause of greater or lesser duration, which is followed by the command for execution, and this should always be given in an accented and forceful manner. The call for "Attention!" should be used sparingly, as it is presumed that all pupils, when exercising, are attentive. When it is used, it should be in the manner of an executive command. When an exercise is to be discontinued use the command "Stop!" or "Halt!" This should also be as decisive as a command for execution.

In specifying direction, movement, or part of the body, the teacher should always use the exact term; as, forward, upward, raise, thrust, stretch, left leg, right knee, etc., so that the pupil will not be in doubt as to the meaning of the command.

In this manual, technical terms are avoided as much as possible. The term "Bendkneestep," which is used, is a contraction of the sentence: "Bend (right) knee and touchstep forward with the (left) foot." This contraction gives us

“Bendkneestep forward left.” All other technical expressions are so plain that they are self-explanatory. The use of the suffix “ward” in connection with the word side, giving “sideward,”* is used for the sake of uniformity with upward and forward.

ROUTINE FOR BEGINNING AND CLOSING THE LESSON.

(a) **Ventilate.**

(b) **Command: Prepare for exercises!**

Explanation—Pupils arrange their desks, remove superfluous clothing and sit erect, hands on desk.

(c) **Command: Rise in three counts.**

Explanation—At one, pupils place the hands on the seat; at two, pupils rise and lift the seats; at three, pupils step sideward into the aisles.

(d) **Command: For marching—About—Face!**

Explanation—Pupils in alternate aisles face to the rear.

(e) **Command: To your places—March!**

Explanation—The pupils will march around the various sections of the seats to places previously assigned to them. They should be so arranged that boys stand in one aisle and girls in another, or if preferable, boys stand on one side of the room and girls on the other; the smaller pupils should be in front, the taller behind. As the pupils get to their assigned places, they step between the desks until every pupil reaches his place. At the command they step in the aisles in two counts.

The pupils are facing the teacher now, ready for exercises. After the lesson—**Command: For marching—About—Face!** Same as (d) above.

Command: To your seats—March! Same as (e) above, except that the pupils go to their regular seats.

Command: Take your seats!

Explanation—Pupils grasp the seat, lower it while they take sitting positions.

FUNDAMENTAL POSITION.

Command: In position—Stand!

Explanation—Heels together; feet slightly turned out, knees extended and together; chest arched forward, shoulders and hips drawn back; arms extended downward; palms turned against the thighs, lightly touching them; fingers and thumbs

*See Standard Dictionary.

extended, and together; head erect; chin drawn in; eyes to the front; the body from feet upward slightly leaning forward, so that the weight of the body rests principally on the balls of the feet.

RESTING POSITION.

Command: In Resting Position—Stand!

Explanation—An easy position to be taken, free from strain; either foot remains in place as in fundamental position; the other foot is placed its length forward, hands are grasped in rear, the weight of the body resting principally on the stationary foot. Do not use it unnecessarily; use it only during explanations.

Explanations for all technical terms of the principal head, arm, trunk, leg and foot movements; marking time, marching and breathing exercises used in this manual are:

A—The Head.

1. Lower head backward. Face turned upward, chin drawn in.
2. Lower head sideward. As far as possible.
3. Turn head. Turning head one-quarter of a circle in given direction.

Remarks—All head movements must be taken slowly.

B—The Arms.

1. **Arms Forward—Raise!**—The straight arms are raised parallel and level with the shoulders; palms inward.

2. **Arms Forward Upward—Raise!**—The arms are raised upward by passing through the forward position to the upward position; palms inward.

3. **Arms Sideward—Raise!**—The straight arms are raised sideward level with shoulders; palms downward, chest raised, shoulders back.

4. **Arms Sideward Upward—Raise!**—After passing height of shoulders, the hands turn, palms inward, arms vertical—and next to head.

5. **Hands in Rear—Grasp!**—The left hand is grasped by the right in rear of body; arms down.

6. (a) **Hands on Hips—Place!**—Fig. 5.—The hands are placed on hips with thumbs well to the rear; fingers forward, elbows and shoulders drawn backward. In various balance steps, the hands are placed on hips with palms out, elbows sideward. This is called: (b) **Back of Hands on Hips—Place!**

7. **Arms Inward—Bend!**—Fig. 6—The arms are raised shoulder height and bent inward so that hands are in front of shoulders.

8. **Arms in Rear—Fold!**—The right hand grasping the left forearm behind back, or vice versa.

9. **Arms for Thrust—Bend!**—Fig. 7—The arms are flexed; elbows well back, forearms horizontal, hands clenched, knuckles turned downward. Thrusting means stretching and twisting arms.

10. **Hands on Shoulders—Place!**—Fig. 8—The elbows side-ward, well back and level with shoulders; fingers touching shoulders.



Fig. 5.



Fig. 6.



Fig. 7.



Fig. 8.

11. **Hands in Rear of Neck—Place!**—Fig. 9—Arms flexed, hands open, fingers pressing against back of neck, elbows side-ward.

12. **Arms to a Circle Over Head—Raise!**—The arms can be raised forward or sideward upward, indicated in the respective lesson, arms rounded to a circle, middle fingers touching.

13. **Arms Upward—Bend!**—Fig. 10—Bend forearms upward so that the hands are on the outside of shoulders, the latter well back and elbows down close to trunk. The muscles of the arms must be tense.

14. **Arms to Strike—Bend!**—Fig. 11—Raise arms sideward and bend over shoulder with clenched fists, the knuckles backward, elbows in line with shoulders.

15. **Arms Sideward to Left (or Right)—Raise!**—Fig. 12—The straightened left arm is raised sideward; the right arm is bent to a right angle and raised on a level with shoulders, palms down.



Fig. 9.



Fig. 10.



Fig. 11.



Fig. 12.

16. **Arms Oblique**—Fig. 13—The arms are raised or straightened; left up, right down, or vice versa, either forward, sideward, backward, or in oblique direction up and down, or both in same direction.

C—The Trunk.

1. **Trunk Forward—Bend!**—Fig. 14—The body is bent forward down as far as possible, with the spine curved upward, face downward.

2. **Trunk Forward to Right Angle—Lower!**—Fig. 15—The body is bent at hips to above angle, back straight and hollow, head in line with back, chest forward, shoulders backward, legs straight.

3. **Trunk Backward—Bend!**—Fig. 16—Raise the chest, force the shoulders backward, draw the head backward, face upward, legs straight.



Fig. 13.



Fig. 14.



Fig. 15.



Fig. 16.

4. **Trunk to Left (Right)—Bend!**—Fig. 17—Bend body sideward, chest raised, shoulders backward, stooping neither forward nor backward.

5. **Trunk to Left (Right)—Turn!**—Fig. 18—The body is turned in its erect position from front to side, one quarter turn, if possible, with legs straight and feet firm on floor.

D—The Legs.

1. **Half Knee bend—Bend!**—The knees are bent to obtuse angle, and turned outward. Body erect, chest high, heels slightly raised.

2. **Full Knee bend—Bend!**—Fig. 19—The knees are bent and turned outward; the heels raised and the erect body lowered to a sitting position on the closed heels; chest high, head up.

3. **Heels—Raise!**—Standing on toes with heels together and legs straight.

4. **Left (or Right) Knee Forward—Raise!**—Fig. 20—Raise bent leg forward to level of waist; lower leg verticle; toes turned down and outward.



Fig. 17.



Fig. 18.



Fig. 19.



Fig. 20.

5. **Left (or Right) Knee Sideward—Raise!**—Raise and move bent leg sideward; ankle on knee of other leg.

6. **Left (or Right) Lower Leg Backward—Raise!**—Fig. 21—Raise lower leg backward.

7. **Left (or Right) Leg Forward, Sideward or Backward—Raise!**—Raise the straight leg in given direction, foot about twelve inches high, toes turned down and outward.

8. **Touchstep Forward, Sideward or Backward—Stand!**—Place the straight leg in given direction with foot turned outward, toes touching floor, weight of body resting on stationary leg.

9. **Stride, Forward, Sideward or Backward—Stand!**—Fig. 22—Place the straight leg in given direction with foot flat on the floor, weight of body resting equally on both feet. The feet are an ordinary step apart (two foot lengths).

10. **Step Forward, Sideward or Backward—Stand!**—With stepping in given direction, transfer weight of body on stepping leg with foot flat on floor; the heel of other foot is raised.

11. **Bend—Kneestep, Forward, Sideward or Backward—Stand!**—Fig. 23—The straight leg is placed in given direction, toes touching floor, bending the stationary leg without shifting the weight.

12. **Lunge Forward, Sideward or Backward—Stand!**—Fig. 24—Take long step in given direction; bend same leg and transfer weight of body on stepping leg. Body erect, chest high, both feet flat on floor and stationary leg straight.

Explanation—In all stepping, leg raising and marching, the feet are extended down and outward.



Fig. 21.



Fig. 22.



Fig. 23.



Fig. 24.

FACING.

Every facing is a turning around the long axis of the body.

Facings are valuable in training for direction; also for quickness and promptness of response.

From the first days of school, the pupils should receive drill in right, left, forward, backward, as terms relating to their own bodies, and not as relating to the walls of the room.

Facings may be done by simply raising the whole of one foot and the toes of the other, and turning on the heel of the latter. Thus, if we wish to turn to the left, we do so, on the left heel; right, on the right heel. This method is preferable for small children.

For older pupils, from the third grade up, the following method is recommended:

To turn to the left, raise the sole of the left foot, the heel of the right, and with a slight pressure on the toes of the latter foot turn the body toward the left; then replace the right foot beside the left. To the right side, the movements are reversed. This requires two distinct movements, and the teacher will do well to count "1, 2!" for each facing. If the command be "Left face," the turn is one fourth of a cir-

cle to the left, turning on the left heel and toes of right foot; "About face," one-half of a circle, or a turn that will bring the front of the pupil where the back was before the movement.

The commands are:

Left—Face!—One-fourth turn to the left.

Right—Face!—One-fourth turn to the right.

Left about—Face!—One-half turn to the left.

Right about—Face!—One-half turn to the right.

Half left—Face!—One-eighth turn to the left.

Half right—Face!—One-eighth turn to the right.

Drill on direction should be a part of each lesson.

MARCHING.

Marching in the schoolroom is necessarily limited; but some attention should be paid to it, not only during the gymnastic lesson, but also in dismissing the classes from the rooms. It is an unfortunate fact that teachers often require pupils to leave the room with a slow and stealthy step. This tends to produce the shuffling and shambling gait, with drooping shoulders and head, so common with school children.

Children should be taught to walk with a brisk, light and elastic step, which of itself is conducive to good carriage and proper poise. This can be done without noise or undue haste.

Marching in some form should be a part of every gymnastic lesson. During the first few weeks the pupils of the first grade need not keep in step, i. e., it is not essential that all the left feet move at the same time, but rhythmic succession of movement must be learned. Having mastered that, they should be taught to begin with the left foot, and to keep in step as well as in time.

In the second and higher grades, keeping step should be as natural as keeping time in music.

The gait should not be faster than one hundred and twenty steps a minute. The tendency to accelerate should be overcome by the teacher's keeping time by clapping hands or tapping with the foot or pencil. The rate of speed should be maintained whether the pupils march in place (mark time) or march forward. In the upper grades the marching to places will furnish the opportunity for this drill, although some of the other forms described below may be introduced into the lessons.

In the first and second grades, an occasional march around the room is advised.

Marching in Place, or Marking Time.

Command: Mark time—March! **Class—Halt!—One—Two!**

Marking time is marching without gaining ground. The feet are raised alternately forward and immediately replaced; the knees are slightly bent and the ankles extended as the foot moves forward, but there should be no undue swinging of the legs or swaying of the body. Raising the knees will facilitate the learning of this exercise.

Variations.

- (a) Mark time and clap hands on every step.
- (b) Mark time and clap hands on every other step.
- (c) Mark time and clap hands on the first of four, six or eight steps.
- (d) Mark time and clap hands on third, fifth or seventh steps.
- (e) Mark time and clap hands on four steps, then four steps without clapping hands.
- (f) Mark time and clap hands on the first, third, fifth, sixth and seventh of eight steps (drum beat).
- (g) Mark time and turn to the left or right on a given count (first, fourth, etc.). Turning in the same direction four times will cause the pupils to execute a complete turn.
- (h) After some practice in direction, mark time and turn left or right about on a given count.

Note—Some of these variations, especially (c), (d) and (e), can be used in connection with teaching numbers by counting consecutively to sixteen, twenty, twenty-four, etc. Also teaching the groups of two, three, four, five, etc.

Marching From Place.

Command: Forward—March!—Halt!

Command: Backward—March!—Halt!

Command: Sideward—March!—Halt!

- (a) **Forward**—Marching forward a certain number of steps. March one step forward; three steps forward; seven steps forward.

Note—Remember that it always takes one count more than the required number of steps to complete the movement. The left foot takes the first step, therefore the right should take the closing step.

For example: Three steps forward—March! Left—right—left, and close with right.

(b) **Backward**—After considerable practice the marching backward may be added as the reverse movement for the forward marching, and later alternate one with the other.

(c) **Sideward**—Sideward marching requires two counts for each step. If the direction is to the left, step sideward with the left foot; bring the right up to it and continue to the given number, or until the command, "Halt!" is given.

(d) **Alternate marking time** with any of the above; also with clapping hands and with turning to the left or right—two counts; about face—four counts, etc.

(e) **Marching around the room**—Have every other line turn to the rear. On the command, "Forward—March!" the first line marches across the front of the room, the second line marches into the first aisle, the third into the second, and so on, all following the first line, and all moving at once. If the class is small the pupils march around all the desks, forming one continuous line; but if too large for this, the leader, after crossing the room, passes backward in the outside aisle along the wall, forward in the next aisle, backward in next, and so on, till the first place is reached. As all pupils follow the leader, all should arrive at their seats at the same time. They should continue to march by marking time at their seats until the command, "Halt!" is given, when they should stop by taking the last step with the right foot.

The command to halt may also be given while the class is in motion. This is a good drill, teaching the children to stop instantly. On the command, "March!" every pupil in the class should move at once.

(f) **Running**—Any of the foregoing marching exercises may be taken in double-quick time, or running. The time should be about twice as fast as in marching. All running must be on toes. Pupils must keep their distance from one another.

RHYTHMIC STEPS.

This type of gymnastic work is intended primarily to develop grace and harmony of motion. Like most of the gymnastic work in the schoolroom, it cannot be employed to the fullest extent because of the limited space. Experiments in the past have demonstrated that these steps can be done with profit, and that the children enjoy them. Musical accompaniment enhances their value and also the interest of the pupils.

Formation for Steps—Some of these steps may be taken in the regular class formation for calisthenics, the class moving forward and backward; or forward a given distance, then

about face and return; or by facing left or right the class can move sideward left and right. Those steps that are continuous forward may be taken instead of marching back to seats; or around a row of desks—every other line turns to the rear and two contiguous lines pass around the row of seats between them. The class may also “form a circle” around the room, the pupils passing quickly to the space next to the walls that are nearest to them, thus forming a continuous row around the room; then can move forward (in line of direction, pupils behind each other), or sideward, left or right. After finishing the exercise, the pupils return to their seats by the shortest way.

Rhythmic steps can be executed in any desired direction—forward, sideward, backward, obliquely forward and backward. The forward movement only is here described.

These steps are in 2-4 time (polka or march), 3-4 (waltz or mazurka), and 4-4 time (schottische).

The terms are similar to those used in the regular gymnastics.

1. Placing the foot is without transferring the body weight (Touchstep).

2. Stepping is a step with transferring the weight upon the stepping leg.

(a) **Skipping or Hippy-Ty-Hop**—This may be taken instead of marching around the room. It is like running, except that a slight hop follows the step forward. This form of movement is also well adapted to a flying motion when playing “Birds.”

(b) **Double or Gallop Hop**—Step forward left, bring right foot up to the left with a slight hop, and continue in this manner a given number of times—four or eight times; then change to the right foot in front.

(c) **Pointing**—Raise the foot ankle high, then quickly extend the knee and ankle, with the pointed toes placed on floor. (Similar to touchstep.)

(d) **Closing Step**—Step forward left—1; close with right foot—2.

(e) **Follow Step**—Step forward left—1; close with right foot so that the instep is behind the heel of left—2.

(f) **Closing Step or Follow Step**—With rising on toes on 2, and lowering the heels on 3. Same as (d) or (e), but rise on toes as the right foot approaches the left.

(g) **Closing Step or Follow Step**—With bending knees on 2, and straightening knees on 3. Same as (d) or (e), but bend knees slightly as the right foot approaches the left.

(h) **Gliding**—Glide forward with left foot, both knees slightly bent, weight on both legs—1; follow with leg in rear and rise on toes—2; repeat any desired number of counts.

(i) **Three Step**—Step forward left—1; close with right—2; take another step in place with left—3. (Mazurka time, the first count being accented.)

(j) **Mazurka Balance**—Step forward left—1; point right in front of left foot, with rising on toes—2; lower heels—3.

(k) **Change Step**—Follow step forward left, as in (e), then step forward left again and repeat the step beginning right. Count 1 and 2, 3 and 4. (As the name indicates the changing step it is the same as that applied in marching, in order to regain the proper step according to the accent in music.)

(l) **Polka Step**—Is the same as the change step, but preceded by a hop while the stepping foot is raised.

(m) **Heel and Toe Polka**—Place left heel forward and hop on the right foot—1; place left foot backward, with toes on floor, and hop on right foot—2; polka step forward left—3, 4; repeat right—5 to 8.

(n) **Glide Polka**—Two glides forward left, with slight knee bending during glide and rising on toes when closing—1, 2; polka step forward left—3, 4; repeat right—5 to 8.

(o) **Schottische Step or Schottische Run**—Three small running steps forward (left, right, left), hop on left foot and raise right knee on 4—1, 2, 3, 4; repeat, beginning right—5, 6, 7, 8. When executed sideways, the second step is a cross-step in rear of the first step (or other foot).

(p) **Waltz Balance Step**—Step obliquely forward left—1; follow with right as in follow step (e) and rise on toes—2; lower heels—3; same, beginning right—4, 5, 6.

(q) **Glide Hop or Glide Balance Hop**—Glide forward with the left foot, bend the knee slightly and transfer the weight of the body—1; hop on left leg and raise right leg backward, knee slightly bent and turned outward—2; repeat right—3, 4. (The number of hops that follow the glide may be increased according to the rhythm.)

(r) **Step-Hop or Step Swing-Hop**—Step forward left—1; raise the right leg forward, foot turned outward, and hop on left leg—2; repeat right—3, 4.

(s) **Mazurka Hop**—Glide forward left—1; displace left foot with a hop on the right, the left leg being raised forward—2; hop on right foot and bend the left knee so that the left foot

is in front of right knee—3. Repeat, or combine with some other step.

(t) **Leap Hop**—Raise left leg quickly forward and jump onto left foot (about two foot lengths forward) the right foot being raised behind left knee—1; hop on left foot—2; repeat right—3, 4.

(u) **Cross-Step-Turn**—Step forward left—1; cross right in front with knees slightly bent, rise on toes with a half (or whole) turn left—2; lower the heels—3.

BREATHING EXERCISES.

Breathing exercises should be taken only when the air to be inhaled is reasonably pure.

Breathing exercises have a threefold effect. They increase the lung capacity, strengthen the organs of respiration, and moderate the rapid heart action consequent to vigorous exercise.

The breathing exercise should consist of a long, deep inhalation, thoroughly expanding the chest and filling all parts of the lungs. It is especially desirable that the apexes be inflated by forcing the air to the upper part of the lungs. The exhalation should be somewhat forced, so as to expel as much of the residual air as possible.

Both the time of inhaling and exhaling should be lengthened with the increasing age of the pupils; also the number of repetitions. Care must be taken not to overdo either. Do not hold the breath too long.

Arm movements which act on the muscles of respiration may be added to the breathing, as they greatly enhance the effect.

In connection with the reading lessons, breathing exercises with vocalization will be found useful.

Teachers are requested to read the "Instructions and Suggestions to Teachers" in the front part of this book. This will give them a clear conception of the work.

SEPTEMBER.

Lesson One.

When exercising out of doors, wand lessons 1, 2, 3, 4 and 5 should be taken instead of regular lessons of the same numbers.

1. March forward three steps, close at four, raise and lower heels twice—5-8; return—9-16.
2. (a) Raise arms forward and turn head left—1; return—2-8; same right—1-8.
(b) Same as (a) but raise arms fore-upward to circle over head.
3. (a) Touchstep left forward and raise arms forward—1; return—2-8.
(b) Touchstep right forward and raise arms fore-upward—1; return—2-8.
4. (a) **Hands on hips—Place!** (Starting position.)
Stride left forward—1; lower trunk forward—2; return—3-4; right—8.
(b) Stride right forward—1; bend trunk backward—2; return—3-4; right—8.
5. (a) Raise left leg and arms forward—1; return—2-8.
(b) Raise right leg forward and arms fore-upward—1; return—2-8.
6. Closing steps left and right alternately.
Remarks—Step left forward—1; close with right—2.
Same beginning right—3-4.
7. Inhale and exhale, slowly raising arms fore-upward.
Remarks—In week for review, both movements (a) and (b) of exercises 2, 3, 4 and 5 may be alternated in four counts each.
Game—Hopping Contest.

OCTOBER.

Lesson Two.

Left—Face!

1. Step left sideward—1; cross-step right in rear—2; step left sideward—3; close heels—4; raise heels—5-6; lower—7-8. Repeat to the right.

Front—Face!

2. Lower head left and raise arms sideward—1; return—2; repeat till 8. Repeat right—9-16.
3. (a) Raise arms and left leg sideward—1; return—2-8.
(b) Raise arms side-upward and right leg sideward—1; return—2-8.

Arms upward—Bend!

4. Bend trunk left and touchstep left sideward—1; return—2-8. Repeat same to right—9-16.

Hands on hips—Place!

5. (a) Touchstep left sideward and raise arms sideward—1; return—2-8.
(b) Touchstep right sideward and arms side-upward—1; return—2-8.

Left—Face! Neighbors' hands—Grasp!

6. Closing step left with rising on toes; same right sideward.

Note—Step left—1; close right and rise on toes—2; lower heels—3.

7. Inhale and exhale, slowly raising arms sideward and lowering.

Game—North and South. See list of games.

Lesson Three.

1. March backward three steps and close heels on four, raise heels—5-6; lower—7-8. Same forward—9-16.
2. (a) Lower head backward and bend arms upward—1; return—2-8.
(b) Lower head backward and raise arms fore-upward—1; return—2-8.
3. (a) Raise arms and left leg backward—1; return—2-8.
(b) Raise arms fore-upward and right leg backward—1; return—2-8.

Hands on hips—Place!

4. (a) Touchstep left backward—1; bend trunk backward—2; return—3-4-8.
(b) Lower trunk right forward and touch right forward—1; return—2-8.
Touchstep right forward—1; lower trunk forward 2; return—3-4-8.

Hands—Down!

5. (a) Touchstep left backward and raise arms backward 1; return—2-8.
(b) Touchstep right backward and raise arms fore-upward—1; return—2-8.

Hands on hips—Place!

6. Closing step with rising on toes backward, also forward.
Repeat in mazurka rhythm.

Hands—Down!

7. Inhale and exhale.

Game—Wand wrestling contest.

NOVEMBER.

Lesson Four.

Hands on hips—Place!

1. Alternately and quickly raise the left and right knee—
1-2, 1-2, etc.

Hands—Down!

2. (a) Lower head backward and place hands behind neck
—1; return—2-8.
(b) Lower head backward and fold arms in rear—1;
return—2-8.

Hands on hips—Place!

3. (a) Stretch arms forward and bend knees—1; return
—2-8.
(b) Stretch arms upward and raise heels—1; return
—2-8.
4. (a) Lower trunk forward and stride left forward—1;
return—2-8. Slowly.
(b) Bend trunk backward and stride right forward—1;
return—2-8. Slowly.
5. (a) Raise left knee forward and stretch arms forward
1; return—2-8.
(b) Raise right knee forward and stretch arms upward
1; return—2-8.
6. Change step forward one, and, two; touchstep right in
front with raising and lowering heels three, and, four.
Repeat right.

7. Inhale and exhale.

Game—Dodge Ball.

Lesson Five.

1. Clap hands in front of chest and stretch arms sideward
—1; place hands on shoulders—2; return—3-4. Repeat
once or twice.
2. Lower head left and place hands on hips—1; return—
2-8; the same right.

Hands on hips—Place!

3. (a) Stretch arms sideward and bend knees—1; return—3-4-16.
(b) Stretch arms upward and rise on toes—1; return—2-16.
 4. Stride left sideward—1; bend trunk left—2; return—3-4-8; the same to the right—1-8.
 5. Raise left knee sideward and stretch arms sideward—1; return—2-8; the same right—1-8.
 6. Change step left-sideward and touchstep with right in front with raising and lowering heels.
 7. Inhale and exhale, slowly straightening arms sideward, palms upward and returning.
- Game—Hop Butting (for boys). Hop Pulling (for girls).
See explanation of games.

DECEMBER.

Lesson Six.

1. Left about face in four steps—1-4; raise heels—5; lower heels—6; repeat—(5-6) 7-8. Repeat all.
Hands on hips—Place!
 2. Turn head left—1; lower head backward—2; return—3-4-16; same right—1-16.
 3. (a) Stretch arms backward and bend knees—1; return—2-8.
(b) Stretch arms upward and rise on toes—1; return—2-8.
 4. Stride left backward—1; turn trunk right—2; return—3-4-8; same right—1-8.
Hands on shoulders—Place!
 5. Raise left lower leg backward and stretch arms upward—1; return—2-8. Same right—1-8.
Hands on hips—Place!
 6. Change step left backward and touchstep right in front. Repeat right. Polka rhythm.
 7. Inhale and exhale.
- Game—The Beetle is Out.

Lesson Seven.

Remarks—Pupils of alternate aisles face to rear of room.

1. March forward four steps, four steps in place—1-8, while passing through aisles back to starting places. All follow the leader. Always insist upon good posture and an elastic step.
Hands on hips—Place!

2. Turn head left—1; lower head backward—2; return—3-4-16.

Hands—Down!

3. (a) Raise arms forward and step left forward—1; raise arms upward—2; return—3-4-16.
(b) Raise arms fore-upward and step right forward—1; lower arms forward—2; return—3-4-16.
4. Lower trunk forward and bend arms upward—1; bend trunk backward and stretch arms upward—2; return—3-4-16.
5. Raise left leg forward and arms backward—1; swing leg backward and arms fore-upward—2; return—3-4-16.
Same with right—1-16.

Hands on hips—Place!

6. Three gallop slides left forward, cross-step right in rear and bend knees—1-4; same going backward right. Also left and right alternately around schoolroom.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Game—Come along—double circle.

JANUARY.

Lesson Eight.

Left—Face!

1. Step left sideward—1; cross-step right in rear—2; step left sideward—3; swing right foot behind left knee—4; repeat to the right—5-8.

Hands on hips—Place! Front—Face!

2. Lower head left and stride left sideward—1; lower head to right—2; return—3-4-16. Repeat starting right—1-16.

Hands—Down!

3. Raise arms sideward and step left sideward—1; raise arms upward—2; return—3-4-16. Repeat stepping right sideward—1-16.
4. Bend trunk left and raise arms sideward—1; bend trunk to right—2; return—3-4-16.

Left—Face!

5. Step left sideward and raise arms sideward—1; raise right leg sideward and arms upward—2; return—3-4-16. Repeat to the right—1-16.

Hands on hips—Place!

6. Three glides left sideward and cross touchstep right in rear with bending knees on four. Repeat to the right—5-8. Polka rhythm.

Hands—Down!

7. Inhale and exhale, slowly raising arms side-upward and lowering.

Game—Wand wrestling contest.

Lesson Nine.

1. March three steps backward, closing on four; raise heels and arms backward—5-6; lower—7-8. Repeat going forward.

Hands on hips—Place!

2. Lower head and stride left backward—1; lower head forward—2; return—3-4-16. Repeat striding right—1-16.

Hands—Down!

3. Raise arms backward and stride left backward—1; raise arms fore-upward—2; return—3-4-16. Repeat stepping right.
4. Bend trunk backward and bend arms upward—1; lower trunk forward—2; return—3-4-16.
5. Step left backward and raise arms backward—1; raise right leg forward and swing arms forward—2; return—3-4-16. Repeat stepping right backward.

Hands on hips—Place!

6. Three glides backward left and cross touchstep right in rear with bending knees on four. Repeat going right backward.
7. Inhale and exhale, slowly raising arms back-upward and lowering.

Game—"Passing the bean bag in front."

FEBRUARY.

Lesson Ten.

(To be given as free exercises or with dumbbells.)

1. Walk four steps forward—1-4; raise heels—5; bend knees—6; straighten knees—7; lower heels—8. Repeat marching backward—9-16.
2. Hands on shoulders—1; stretch arms forward and lower head backward—2; return—3-4-16.
3. Bend arms to thrust and stride left forward—1; thrust arms upward and bend left knee—2; return—3-4-16. Repeat with right.

4. (a) Hands on shoulders and stride left forward—1;
lower trunk forward—2; return—3-4-16.
- (b) Hands on shoulders and stride right forward—1;
bend trunk backward—2; return—3-4-16.
5. Bend arms to thrust and raise left knee forward—1;
thrust arms forward and stretch left leg forward—2;
return—3-4-16.

Hands on hips—Place!

6. Step-hop forward alternately left and right for eight counts—1-8; then eight marching steps forward—9-16; alternate these two exercises continuously around the room.
7. Inhale and exhale, slowly moving elbows backward and returning.

Game—Running and hopping race.

Run one length of space and hop on one foot coming back. Changing feet is a foul.

Lesson Eleven.

(As free exercises or with dumbbells.)

1. Clap hands twice in front of chest and stretch arms sideward (quickly)—1; clap hands twice and stretch arms down—2. Repeat.
2. Hands on shoulders—1; stretch arms sideward and lower head left—2; return—3-4-16. Repeat to the right—1-16.
3. Bend arms to thrust and stride left sideward—1; thrust arms sideward and bend left knee—2; return—3-4-16. Repeat to the right.
4. Stride left sideward and place hands on shoulders—1; bend trunk left—2; return—3-4-16. Repeat to the right—1-16.
5. Raise left knee sideward and bend arms to thrust—1; stretch left leg sideward and thrust left sideward—2; return—3-4-16. Repeat to right—1-16.
6. Step, hop, left and right, sideward, alternately—1-8, and eight marching steps in place—9-16.

Hands on hips—Place!

7. Inhale and exhale, slowly straightening arms sideward, palms upward and returning.

Game—"Fox and Hen."

MARCH.

Lesson Twelve.

(As free exercises or with dumbbells.)

1. Left about face (one-half turn) in four steps. Repeat four times. Same turning right.
2. Hands on shoulders—1; lower head backward and stretch arms backward—2; return—3-4-16.
3. Arms to thrust and stride left backward—1; thrust arms upward and bend right knee—2; return—3-4-16. Repeat right—1-16.
4. Stride left backward and place hands on shoulders—1; turn trunk right and stretch arms upward—2; return 3-4-16. Repeat right—1-16.
5. Stride left backward and bend arms to thrust—1; bend left knee and thrust backward—2; return—3-4-16. Repeat right—1-16.

Back of hands on hips—Place!

6. Step, hop, left and right alternately, with raising opposite knee forward—1-8, and eight marching steps in place—9-16.
7. Inhale and exhale, slowly straightening arms backward, palms forward, and returning.

Game—"The Beetle Is Out."

Lesson Thirteen.

1. March forward four steps, alternately with four steps in place, raising knees—1-8, while passing through aisles. Always insist upon correct posture and light step.

Arms upward—Bend!

2. Lower head forward—1; circle left sideward—2; backward—3; right sideward—4-16. Repeat to right—1-16.

Arms—Down!

3. Raise arms forward—1; circle both arms downward and raise arms sideward—2; return—3-4-16.

Hands on hips—Place! Stride left forward—Stand!

4. Lower trunk forward—1; circle trunk to left—2; backward—3; to right side—4-16. Change stride and repeat to right.

Close heels—Stand! Hands—Down!

5. "Bent-knee step" left forward, raising arms fore-upward—1; lunge left forward and swing arms fore-down and backward—2; return—3-4-16. Repeat right—1-16.

Hands on hips—Place!

6. Change step forward twice—1-4; bend and straighten knees twice—5-8. Repeat backward—1-16.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Game—"Three Deep."

APRIL.

Lesson Fourteen.

When exercising out of doors, wand lessons 6, 7, 8, 9 and 10 should be taken instead of the lessons 14, 15, 16, 17 and 18.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; stretch arms forward—5; return—6; repeat—(5-6)-7-8. Execute in quick rhythm.

Arms upward—Bend!

2. Lower head left sideward—1; circle backward—2; right sideward—3; forward—4-16. Repeat right—1-16.

Arms—Down!

3. Raise both arms left sideward—1; circle arms downward and right side-upward—2; return—3-4-16. Repeat beginning right—1-16.

Hands on hips—Place! Stride left sideward—Stand!

4. Bend trunk left sideward—1; circle trunk backward—2; right sideward—3; forward—4-16. Repeat to right—1-16.

Close heels—Stand! Hands—Down!

5. Bent-knee step left sideward and raise both arms left sideward—1; lunge left sideward and circle arms downward and right side-upward—2; return—3-4-16. Repeat right—1-16.

Hands on hips—Place!

6. Change step left and right alternately—1-4; bend and straighten knees twice—5-8.

Hands—Down!

7. Inhale and exhale, slowly raising arms side-upward and lowering.

Game—Relay Race with Bean Bags.

Lesson Fifteen.

Hands on hips—Place!

1. Raise left and right lower leg backward alternately—1-4; stretch arms upward—5; return—6; repeat—(5-6)-7-8.

Arms upward—Bend!

2. Lower head backward—1; left sideward—2; forward—3; right sideward—4-16. Repeat right—1-16.

Arms—Down!

3. Raise arms backward—1; swing arms fore-upward and bend knees—2; return—3-4-16.

Hands on hips—Place! Stride left backward—Stand!

4. Bend trunk backward—1; circle trunk to left side—2; forward—3; right side—4-16. Repeat right—1-16.

Close heels—Stand! Hands—Down!

5. Bent-knee step left backward and raise arms backward—1; lunge left backward and swing arms fore-upward—2; return—3-4-16. Repeat right—1-16.

Hands on hips—Place!

6. Change step backward left and right—1-4; bend and straighten knees twice—5-8.

Hands—Down!

7. Inhale and exhale.

Folk Dance—Children's Polka.

MAY.

Lesson Sixteen.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; clap hands in front of chest—5; stretch arms forward—6; return—7-8. Repeat several times.
2. Turn head left and bend arms upward—1; return head and stretch arms upward—2; return—3-4-16. Repeat right—1-16.
3. Stretch arms upward and raise left knee forward—1; lower arms forward and touchstep forward—2; return—3-4-16. Repeat right—1-16.

Hands—Down!

4. Bend arms upward and lower trunk forward—1; raise trunk and stretch arms upward—2; return—3-4-16.

Hands on hips—Place!

5. Raise heels and stretch arms upward—1; bend knees and bend arms upward—2; return—3-4-16.

6. Bent-knee step left forward—1; change to right forward with a hop—2; repeat this exercise continuously hopping lightly on ball of foot.

Hands—Down!

7. Inhale and exhale, slowly raising arms fore-upward and lowering.

Folk Dance—Swedish Clap Dance. Part I.

Lesson Seventeen.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; clap hands in front of chest—5; stretch arms sideward—6; return—7-8. Repeat several times.
2. Lower head left and stretch arms sideward—1; place hands on shoulders—2; return—3-4-16. Repeat right—1-16.
3. Stretch arms upward and raise left knee sideward—1; lower arms sideward (shoulder high) and touchstep sideward—2; return—3-4-16. Repeat right—1-16.

Hands—Down!

4. Place hands on shoulders and bend trunk left—1; straighten trunk and stretch arms upward—2; return—3-4-16. Repeat right—1-16.

Hands on hips—Place!

5. Raise heels and stretch arms sideward—1; bend knees and place hands on shoulders—2; return—3-4-16.
6. Bent-knee step left sideward—1; change to right sideward with a hop—2; repeat this exercise continuously.

Hands—Down!

7. Inhale and exhale, slowly raising arms sideward and lowering.

Folk Dance—Swedish Clap Dance. Part II.

JUNE.

Lesson Eighteen.

Hands on hips—Place!

1. Raise left and right knee alternately—1-4; clap hands in front of chest—5; stretch arms upward—6; return—7-8.
2. Lower head backward and stretch arms upward—1; place hands on shoulders—2; return—3-4-16.

3. Stretch arms upward and raise left lower leg backward—1; place hands behind neck and touchstep left backward—2; return—3-4-16. Repeat right—1-16.

Hands—Down!

4. Place hands on shoulders and bend trunk backward—1; straighten trunk and stretch arms upward—2; return—3-4-16.

Hands on hips—Place!

5. Raise heels and stretch arms upward—1; bend knees and place hands on shoulders—2; return—3-4-16.

6. Bent-knee step left backward—1; change to right backward with a hop—2. Repeat continuously.

Hands—Down!

7. Inhale and exhale.

Game—"Dodge Ball."

Exercises with Wands for Seventh and Eighth Grades.

Lesson One.

1. March three steps forward, close heels on four—1-4; bend knees and raise arms forward—5; return—6; repeat—7-8. Repeat several times.

Wand in rear of shoulders—Place!

2. Touchstep left backward—1; lower head backward—2; return—3-4-8. Repeat right—1-8.

3. Raise wand horizontally left forward, right hand under left shoulder—1; wand horizontally upward—2; return—3-4-16.

4. Stride left forward and raise arms fore-upward—1; lower trunk forward—2; return—3-4-16. Repeat right—1-16.

5. Bent-knee step and wand horizontally left forward—1; touchstep left backward and straighten right leg with wand horizontally upward—2; return—3-4-16. Repeat—1-16.

6. Jump in place on both feet four times—1-4. Jump twice to a side stride position—5-8. Repeat.

7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—Running and Hopping Race.

Run one length of space and hop on one foot coming back. Changing feet is a foul.

Lesson Two.

1. March two steps left sideward—1-4; bend knees and raise arms forward—5; return—6; repeat—7-8. Repeat toward right—9-16.

Wand in rear of shoulders—Place!

2. Touchstep left and lower head left sideward—1; return—2-8. Repeat right—1-8.

Wand in front—Lower!

3. Raise wand horizontally left sideward—1; swing arms downward and raise wand vertically right upward, left hand at right shoulder—2; return—3-4-16. Repeat opposite—1-16.
4. Stride left sideward and raise wand horizontally left sideward—1; swing arms downward, raise wand vertically right upward and bend trunk left—2; return—3-4-16. Repeat beginning right—1-16.
5. Bent-knee step left and wand horizontally left sideward—1; touchstep left in rear and swing the wand downward to vertically right upward—2; return—3-4-16. Repeat right—1-16.
6. Step, hop, left and right alternately with raising opposite knee forward—1-8; and eight marching steps in place—9-16.
7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—Tug of War.

Lesson Three.

1. March three steps backward, close heels on four—1-4; bend knees and raise arms forward—5; return—6; repeat—7-8. Repeat marching forward.

Wand in rear of shoulders—Place!

2. Touchstep left backward and turn head left—1; return—2-8. Repeat right—1-8.
3. Raise wand horizontally fore-upward—1; lower wand left obliquely backward, right hand over right shoulder—2; return—3-4-16. Repeat right—1-16.
4. Stride left backward and raise arms fore-upward—1; turn trunk left and lower wand left obliquely backward—2; return—3-4-16. Repeat right—1-16.
5. Bent-knee step left backward and wand fore-upward—1; touchstep left forward and lower wand left obliquely backward—2; return—3-4-16. Repeat right—1-16.

6. Change step forward twice—1-4; bend and straighten knees twice—5-8. Repeat backward—9-16.
 7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Game—Three Deep.

Lesson Four.

1. Four marching steps forward—1-4; half turn left with four steps in place and bending arms upward, stretching arms upward, bending arms and lowering—5-8. Repeat going back to place—9-16.
2. Bend arms upward and lower head backward—1; return—2-16.
3. Bend arms upward—1; stretch arms upward—2; return—3-4-16.
4. Lunge left forward and raise arms fore-upward—1; lower trunk forward and bend arms upward—2; return—3-4-16. Repeat right—1-16.
5. Lunge left forward and bend arms upward—1; change of knee bending and stretch arms upward—2; return—3-4-16. Repeat right—1-16.
6. Triple stamp hop left and right—1-8; and eight marching steps in place—9-16.

Note—Step and stamp with left foot—1; hop on left foot three times, raising right leg backward—2-3-4. (Triple stamp hop.)

7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—Relay Race with Bean Bags.

Lesson Five.

1. March two steps left sideward—1-4; half turn left with four steps in place and bending arms upward, stretching arms upward, bending arms, and lowering—5-8. Repeat going back to place—9-16.
2. Lower head left and raise wand horizontally left sideward—1; return—2-8; repeat to right—1-8.
3. Raise wand left vertically upward, right hand at left shoulder—1; swing down and right vertically upward, left hand at right shoulder—2; return—3-4-16.
4. Lunge left sideward, wand left vertically upward—1; swing wand down and right vertically upward with bending trunk left—2; return—3-4-16. Repeat right—1-16.

5. Lunge left sideward, wand left vertically upward—1; change knee bending swing wand down and right vertically upward—2; return—3-4-16. Repeat right—1-16.
6. Change step left and right sideward—1-4; bend and straighten knees twice—5-8.
7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—The Beetle is Out; or Folk Dance: Children's Polka.

Lesson Six.

1. Four marching steps backward—1-4; half turn left with four steps in place, bending arms upward, stretching arms upward, bending arms and lowering—5-8. Repeat going back to place—9-16.
2. Turn head left and swing wand left obliquely backward—1; return—2-8. Repeat right—1-8.
3. Swing wand left obliquely backward—1; stretch arms upward, wand horizontally—2; return—3-4-16. Repeat right—1-16.
4. Lunge left backward and wand left obliquely backward—1; turn trunk right and stretch arms upward—2; return—3-4-16. Repeat right—1-16.
5. Lunge left backward and wand left obliquely backward—1; change knee bending and stretch arms upward—2; return—3-4-16. Repeat right—1-16.
6. Touchstep left forward—1; left backward—2; change step left forward—3-4; repeat right—5-8, around the room or yard. Alternate with marching steps.
7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—The Beetle is Out; or Folk Dance: Swedish Clap Dance. Part I.

Lesson Seven.

1. Raise left and right knee alternately with raising arms forward and lowering—1-4; bend arms upward—5; raise heels and stretch arms upward—6; return—7-8. Repeat several times in quick rhythm.
Wand in rear of shoulders—Place!
2. Stride left backward and lower head backward—1; return—2-8. Repeat right—1-8.

Wand in front—Lower!

3. Raise left arm forward and right arm upward (wand in oblique position)—1; wand left vertically upward, right at left shoulder—2; return—3-4-16. Repeat right—1-16.
 4. Stride left forward and place wand in rear of shoulders—1; lower trunk forward—2; return—3-4-16. Stride right forward and bend trunk backward—1-16.
 5. Raise left leg forward, left arm forward and right arm upward (wand in oblique position)—1; bent-knee step left backward, wand left vertically upward—2; return—3-4-16. Repeat right—1-16.
- Touchstep left forward—Stand!**
6. Hop on right foot and tap lightly with left foot—1-4; change position and tap lightly with right foot—5-8. Repeat continuously.
- Closed feet position—Stand!**
7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Folk Dance—Swedish Clap Dance. Part II.

Lesson Eight.

1. Raise left leg and arms sideward—1; return—2; repeat right—3-4; bend arms upward—5; stretch arms upward—6; return—7-8. Repeat several times in quick rhythm.
- Wand in rear of shoulders—Place!**
2. Stride and lower head left sideward—1; return—2-8. Repeat right—1-8.
- Wand in front—Lower!**
3. Raise left arm sideward and right arm upward—1; wand left vertically upward, right hand at left shoulder—2; return—3-4-16. Repeat right—1-16.
 4. Stride left sideward and place wand in rear of shoulders—1; bend trunk left—2; return—3-4-16. Repeat right—1-16.
 5. Raise left leg sideward and left arm sideward, right-upward—1; bend right knee to bent-knee step position, wand left vertically upward—2; return—3-4-16. Repeat right—1-16.
- Touchstep left sideward—Stand!**
6. Hop on right foot and tap lightly with left foot—1-4; change position and tap lightly with right foot—5-8. Repeat continuously.
- Closed feet position—Stand!**

7. Inhale and exhale, raising heels and arms fore-upward and lowering.
Game—Dodge Ball.

Lesson Nine.

1. Raise left leg backward and arms fore-upward—1; return—2; repeat right—3-4; bend arms upward—5; stretch arms upward—6; return—7-8. Repeat several times in quick rhythm.

Wand in rear of shoulders—Place!

2. Stride left backward—1; turn head left—2; return—3-4-16. Repeat right—1-16.

Wand in front—Lower!

3. Wand left obliquely backward, right hand over right shoulder—1; wand left vertically upward, right hand at left shoulder—2; return—3-4-16. Repeat right—1-16.

4. Stride left backward and place wand in rear of shoulders—1; turn trunk left—2; return—3-4-16. Repeat right—1-16.

5. Raise left leg backward and wand left obliquely backward—1; bent-knee step left forward and wand left vertically upward—2; return—3-4-16. Repeat right—1-16.

6. Jump to side stride position with quarter turn left—1; jump to closed feet position—2; repeat three times, thus making a complete turn—3-8; eight marching steps in place—9-16.

7. Inhale and exhale, raising heels and arms fore-upward and lowering.

Game—Progressive Dodge Ball; or Red, White and Blue.

Lesson Ten.

1. Raise left knee and arms forward—1; return—2; repeat—3-4; raise heels and arms fore-upward—5; bend knees and lower arms forward (shoulder high)—6; straighten knees and arms upward—7; lower heels and arms—8. Repeat several times.

2. Bend arms upward and lower head backward—1; stretch arms upward—2; return—3-4-16.

3. Wand vertically in front of body, left arm up and right arm down—1; cross arms in front of body, right arm on top, wand horizontal—2; return—3-4-16. Repeat opposite—1-16.

4. (a) Lunge left forward, wand vertically left hand high in front of body—1; cross arms in front, right over left, and lower trunk forward—2; return—3-4-16. Repeat right and bend trunk backward—1-16.
(b) Repeat (a) left and right sideward—1-16.
 5. Raise heels and wand in front of body—1; bend knees and cross arms in front of chest—2; return—3-4-16.
 6. Jump to a side stride position—1; jump to crossed feet position—2; return to side stride—3; jump to closed feet position—4. Repeat continuously.
 7. Inhale and exhale, raising heels and arms fore-upward and lowering.
- Game—Passing Relay.

Games for Fifth, Sixth, Seventh and Eighth Grades.

Three Deep.

(Tag the Third.)

Arrange the players in a large circle, standing two deep (one behind the other). Now select one pair as a runner and a catcher. The runner runs around the outside of the circle and places himself in front of a pair, thereby forming a rank of three, "three deep." This must never be. The last one of these three, therefore, runs and places himself in front of some other pair, again forming three, etc. In the meantime the catcher is chasing the runner, trying to tag him before he places himself in front of a pair. As soon as the runner is tagged he becomes chaser, and the former catcher is the runner. The game then continues. In order to have a splendid game, note the following: Do not allow any running through the circle; insist that the players always run around the outside. Do not allow the playing of "partners," and encourage short runs outside, so as to get quick changes. If some players persist in running around the circle once or oftener, put them in the center of the circle to watch and learn how the game ought to be played. Do not allow the boys to indulge in hard slapping.

Jumping Circle.

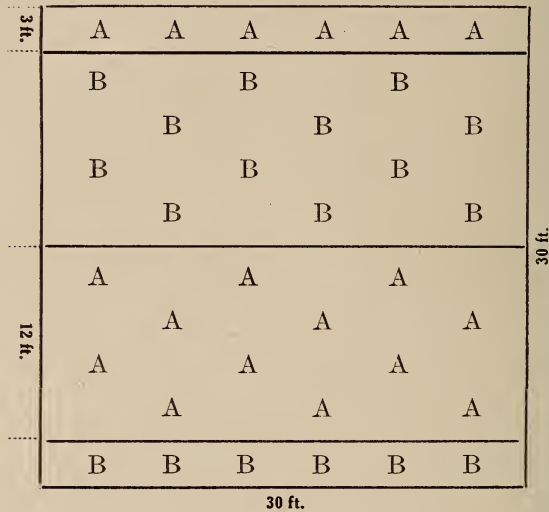
(Hopping Circle, Shotbag.)

Form the players in a circle. The pupils face inward and are about two steps apart. Get a rope, about twelve feet long, with a beanbag tied to the end of it. One of the players stands in the center and swings the rope around in a circle, keeping the bag close to the ground. As the rope approaches each player, he hops upward and over the swinging bag. Whoever is struck by the bag or rope steps out of the circle. Insist that the bag be swung close to the ground, and, with timid players, that it is not swung too rapidly.

End Ball.

(A preparatory game leading up to Captain Ball.)

The field is a thirty-foot square, divided into two equal parts. Across the outside end of each field is a smaller field, or base, three or four feet deep. Any number may play. They are divided into two teams. About one-third of each team are basemen, who take their places in the base or outer field at one end, while the others are guards, and take their places in the inner field on the opposite side of the center line.



The game may be played in halves of five minutes or for any length of time. Play is continuous during this time.

A point is made whenever a basemen catches the ball (a basket-ball) from a guard of his own team.

Rules—The game is in charge of a referee, who calls all fouls. At the beginning of the game (or at the beginning of each half) he tosses the ball up in the center, between two opposing guards.

All players must keep within their own fields.

If the ball rolls or is thrown over the boundary line of any field, the player nearest the line in that field gets the ball, and brings it in to the line, at the point where it crossed. From there he throws the ball to one of the players in the same field.

Corner Ball.

The field is an oblong, 30 feet by 40 feet, divided into two equal parts. (Any space may be used if this size is not available.) Each part contains two bases, placed in the far corners. A third may be added if desired. (See diagram.)

Any number may play. They are divided into two teams. Two players of each team are basemen and the others are guards. Their positions are shown in the diagram.

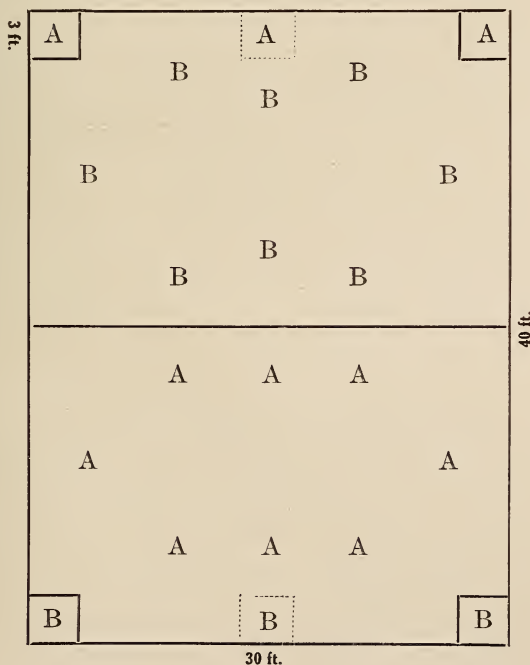
The bases are three (3) feet square.

The object of the game is to throw the ball from a guard to a baseman of the same team.

The game is played in halves of five (5) or more minutes each. Play is continuous during this time, the only stop being that made to call a foul.

A point is made whenever a baseman catches a ball (a basket-ball) from one of the guards of his own team. It must be a fair throw—that is, the ball must not touch the ground, wall, or ceiling before being caught by the baseman.

Rules—Guards are not allowed to cross the center line, nor to step into the bases, nor out of the field of play.



Basemen must always have both feet in their bases, but they are allowed to jump up to catch the ball.

The game is in charge of a referee, who calls all fouls. At the beginning of each half he tosses the ball up in the center of the field, between two opposing guards. In case of a foul he gives the ball to a guard of the other team.

There shall be a scorer, who is also timekeeper.

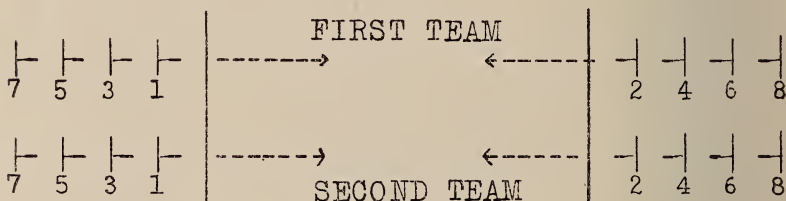
If in the course of play the ball rolls or is thrown off the field, it shall be brought back by a guard of the team whose line is crossed. He shall put the ball in play by standing on the line, at the place where the ball left the field, and throw it to one of the guards of his own team.

Fouls are made as follows:

1. Carrying the ball (taking more than one step).
2. Striking or touching the ball when it is in the hands of a player.
3. Holding, pushing, striking, or tripping an opponent.
4. Stepping across the center line, or out of the field, with one or both feet.

Relay Race.

In most playgrounds it is best to run this race "to and fro," as a shuttle race. Divide the players into teams of eight pupils each. Each team is so arranged that four stand at one end of the space to be covered and the other four at the other end:



The first one of each half "toes the scratch." The commands for starting the race are: "Get on your marks;" "Get set;" "Go." Upon the command, "Go," No. 1, who has a flag (a handkerchief or a stick) in his hand, runs across the course and hands the flag to No. 2. No. 2 immediately runs across and hands the flag to No. 3 (who in the meantime has toed the scratch line), and so on, each member of the team running across the space once. The other teams of eight are doing likewise. The team getting its eighth runner across the line first wins.

Hopping Contests.

(a) **Hop and Pull**—Divide the players into "ones" and "twos." The twos march twelve steps forward and face left about. Now let the first eight of each side step forward, and each pair of opponents grasp right hands. Upon the command, "Go," they all hop (on one foot) and try to pull their opponents over to their side. The side having pulled over the greatest number wins. In case a player is forced to place both feet on the floor, the opponent wins. Then take the next eight, and so on.

(b) **Hop and Push**—Proceed as above. The opponents now grasp each other's shoulders, and while hopping try to push one another over into their territory.

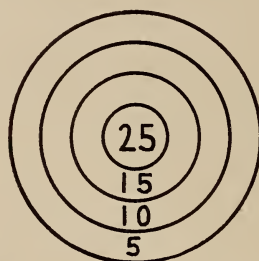
(c) **Foot in the Ring (Boys)**—Divide the players into squads of about eight. For each squad draw on the ground a circle of about two feet in diameter. Boy No. 1 comes forward, places one foot in a ring, bending the knee and having the weight of his body over this foot. He then folds his arms and awaits the attack of pupil No. 2, who, also having his arms folded, hops forward. No. 2 hops around No. 1 (who keeps changing his front to where No. 2 is) until he finds a chance to attack No. 1 and, while hopping, push him out of the circle. If he succeeds, he wins, and takes the circle, No. 3 coming forward to attack him, and so on. If, however, during the contest No. 2 gets both feet on the floor, he loses, and No. 3 then comes forward to attack No. 1. The player in the ring, so long as his foot is in the circle, may cause the attacker to fall by evading or dodging him. The arms always must remain folded, and the pushing must be done with the shoulders and never with the raised arms. For very skillful players, an exciting contest is had by putting two attackers against the one in the ring.

(d) **Free Hopping (Rooster Fight—Boys)**—Divide the players as above. This contest calls for the highest display of skill and endurance. Two players with folded arms hop about freely, each trying to force the other to place both feet on the ground, either by pushing or by dodging an attack. If in trying to avoid a fall a player touches the ground with his hand or any other part of his body except the foot he is hopping on, he is out. Players are not allowed to change feet during a "bout." The arms always must remain folded and held close to the chest.

Ring-Toss.

This is a game of skill. Divide the players into as many squads as there are sets of rings. A ring-toss set consists of two bases and four rubber rings. The bases are placed from ten to fifteen feet apart. Each player gets two rings. Points are made by tossing the ring as close to the pin as possible.

A variation of this game is to draw three circles around the base, about one, two and three feet from the pin. Allow five points for a toss into the outer circle, ten points into the next, fifteen into the third, and twenty-five if a "ringer" is made. Horseshoes will answer where no rings can be had.



Ball Relay.

(a) **Overhead**—Divide the players into three divisions, or as many divisions as there are basket-balls or round footballs to play with. Arrange them in three flank ranks, one pupil standing behind another, the one standing in front having a ball. Upon command, No. 1 passes the ball over his head into the hands of No. 2; he passes it to No. 3, and so on until the last one gets the ball.

1. 2. 3. 4. 5. 6. 7. 8. etc. First Team.

1. 2. 3. 4. 5. 6. 7. 8. etc. Second Team.

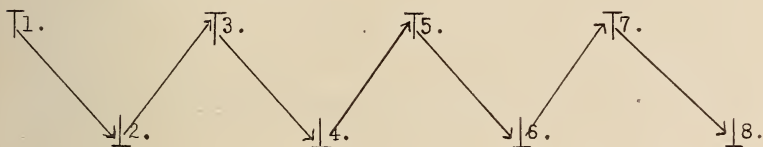
1. 2. 3. 4. 5. 6. 7. 8. etc. Third Team.

As soon as he has it he races along the right side, places himself in front of his rank, and then the relay again takes place from the first to the last. The last one again runs to the head of his rank and starts the relay, and so on until every player in the rank has run to the front. The last runner will be the pupil who originally headed the rank.

N. B.—Dumbbells, potatoes, handkerchiefs or any other articles may be used in place of balls.

(b) **Between the Feet**—A variation of the above game consists in having the players bend forward and stand with their feet apart. The play then consists of passing the ball backward between the feet. Every player must touch the ball as it is passed backward.

(c) **Over and Back**—Divide the players into as many divisions (or teams) as there are balls. Each team now counts off from right to left. The even numbers take four steps forward and face left about. Upon the command, "Go," No. 1 passes the ball over to No. 2, he to No. 3, he to No. 4, and so on. The team first getting the ball into the hands of its last member wins. The ball may also be relayed to the last number of the team and then back again into the hands of the first.



An interesting variation of the game is found by requesting each team member to bounce the ball on the floor once and catch it before throwing it over to the next player.

Bouncing may be replaced by tossing the ball up into the air, or by bouncing first, then tossing up before throwing over to the next.

Chase Ball.

(Cold Weather Game).

Divide the players into divisions of about twelve each. Each division is again divided into two teams. A basket-ball or football is given to one team, whose members throw the ball to one another. The other team tries to intercept and catch the ball. If they succeed, they try to keep the ball in their possession as long as possible. The players run about within the territory allowed them. The ball must never be taken out of a player's hands, and no tackling or rough play is allowed. This is a splendid cold weather game.

Overtake.

(Chase-Relay.)

The game of overtake belongs to the relay class, the object of the game being to relay a large, hollow ball (a cap, a hat, a dumbbell, a handkerchief filled with grass, etc.) from one point to another faster than the object moved by the rival team. The game may be played in various ways.

(1) In its simplest form the players form a front circle, facing inward. Two balls are used, one being given to a player standing at one side, and the other to a player who stands at the opposite side of the circle. (See diagram.)



Upon command, the ball is thrown to the player standing at the left. He throws it to his neighbor at the left, etc. Every player must catch the ball, no player to be passed. Who misses the ball must pick it up and throw it to his neighbor. The object of the game is to have one ball "overtake" the next. As a variation more balls may be used; also, balls of different weight and size.

(2) If played as a team game the players are numbered, the players with the odd numbers forming one team, the balance the other team. The game is started as described above, each team having one ball (which is thrown only to its own members). The side overtaking the other wins the game.

This game may also be played by giving the balls to two players standing next to each other. The balls should now be thrown twice (or three times) around the circle to see which team wins. This can readily be seen by having the first player raise his arms with the ball after this has completed its second (third) round. Placing the players far apart increases the difficulty of the game.

Volley Ball.

(First Form—Throw the Ball.)

(If a neutral territory is marked off close to the rope, this game is known as Newcomb.)

The object of the different forms of volley ball is identical. It consists of passing a ball over a net (or a rope) from side to side. The game admits of being graded. The form here described consists of throwing a basket-ball from side to side over a net or rope stretched from five to seven feet above the ground (five feet is high enough for small players). The players are divided into two teams. The play field is approximately 20 by 40 feet, the net or rope being stretched through the center, giving each team a play field of about 20 feet square. The players of each team are divided into forwards (those standing nearest the net), centers and backs. One team gets the ball. One of its players, usually a forward, throws the ball across the net in such a manner that it will be difficult for a player on the opposite team to catch it. If it is not caught—i. e., if it touches the ground—the throwing team scores a point. Team No. 2 now throws the ball. A ball thrown so far that it falls outside the playfield does not count as a score for the throwing side. The game may either be played for a certain number of points or for a certain length of time. Should the sun, the wind, etc., favor a team, it is then advisable to change the fields after half of the game has been played.

Pass Ball.

The players stand shoulder to shoulder in a front circle. The object of the game is to pass a large, hollow ball (a club, dumbbell, stick, handkerchief, etc.) rapidly from one player to the next; no player may be skipped. One player is chosen, who is outside the circle, whose aim it is to tag the ball that is being passed along the inside. The player having the ball in hand when it is tagged takes the place of the tagger. Should the ball be dropped and then be tagged by the tagger, the player in the circle who touched the ball last is "it."

Basket-Ball Far Throw.

The ball must weigh not less than eighteen nor more than twenty-one ounces. It shall be thrown from over the head from a stand behind a line, known as the scratch line. The feet may not be moved during the throw, nor until the ball falls to the ground. Raising the heels shall not be considered moving the feet. To be a fair throw, the ball must fall inside

a lane, ten feet wide, running in the direction of the throw. Lines at right angles to the direction of the throw shall be drawn across the lane one foot apart. The distance of these lines from the scratch shall be distinctly marked to assist the judges in scoring. Credit will be given for whole feet only (no inches).

Hurl-Ball Far Throw.

Each contestant shall be allowed three throws. The hurl-ball shall be a sphere, the circumference of which shall be not less than twenty-four (24) and not more than twenty-five (25) inches, with a handle so attached as to keep the backs of the fingers not more than one inch from the surface of the ball. Its weight shall be at least two pounds and not more than two and one-quarter pounds. The ball shall be thrown with one hand, from behind a scratch line, and with unlimited run. Crossing the line makes the throw without result. It shall, however, count as a try. The ball must fall between two lines, twenty-five (25) feet apart and parallel, drawn at right angles to the scratch line in the direction of the throw. Credit will be given for whole feet only (no inches).

Tower Ball.

The players are formed into a rather large circle. In the center of the circle a tower is placed, made by tying together upper ends of three wands; (a number of clubs, hats, a basket-ball, etc., may also serve as a tower). One or two players are selected as guards, being stationed within the circle. The object of the game for the rest of the players is to destroy the tower by kicking a basket-ball against it. The ball must always be kicked close to the ground. If the tower is knocked down, the player who kicked the ball takes the place of the guard. If the guard upsets the tower, he is replaced by another player.

Rob and Run.

Divide the players into two teams, Nos. 1 and 2. The teams stand about sixty feet apart. Twenty-five feet from Team No. 1 place a box (or a chair, etc.), and upon this place a basket-ball (a hat, etc.). The object of the game is to have one player from each team run for the ball, get it, and return to his team before being tagged. Upon signal from the leader, the first player of each team runs forward. The ball being nearer Team No. 1, the player from that team naturally reaches the ball first, but as he must turn to get back to his base, interesting situations develop. If the runner from Team

No. 1 gets back before being tagged, his side scores one point. When all players have run, the sides exchange places, Team No. 2 being nearer to the ball. The side having the greatest number of runners untagged wins the game.

An interesting variation of the game is had by placing an old hat (or a cap) on the box. The player getting the hat must put it on his head before running for his base. The pursuer has the right to snatch the hat off the runner's head and to put it on his own head while racing for his base. Should he get there with the hat on his head, his side scores a point. (The original possessor of the hat, naturally, tries to regain it.)

Dodgeball.

(In a Circle.)

Dodgeball is one of the organized school games used for competition for which definite rules have been formulated. (For other forms, see the games of Grade 7.)

1. The game shall consist of two halves, three minutes each. During the first half, Team A is placed around the outside of the circle and tries to strike with a basket-ball the members of Team B, who are dodging about within the circle. In the second half the positions and objects of the teams are reversed.

2. For a match game, the circle shall be thirty-five feet in diameter for girls and forty-five feet for boys.

3. Sixteen (or any other specified number of players) shall constitute a team.

4. As soon as an inner player is touched by the ball on a fly or a bounce, or any part of his body or clothing, the referee shall signal and announce to the scorer a point for the outer team. The player struck remains in the game, and the game continues without interruption. If in a throw the ball strikes more than one member of the inner team, only one point shall be scored. The team securing the greatest number of points during the game shall be the winner.

5. Players in the outer team must throw from outside the circle. If when throwing the ball a player touches the line, or the space within the line, with any part of his body, this shall be a foul throw. Should an opposing inner player be touched by such throw no point shall be scored.

6. Should the ball, when thrown, remain in or rebound into the circle, a player from the outer team shall run in to get it. In order to make a fair throw, he must, however, again resume his place outside the circle; but he may (from within

the circle) throw the ball to one of his team mates, who may make a fair throw from outside the circle.

7. Fouls: (a) If a member of the outer team carries the ball within the circle in order to pass it to another member of his team, it is a foul. The time lost in making him return to his position with the ball shall be considered sufficient penalty.

(b) If an inner player blocks the progress of an outer player, handles the ball, or in any other way delays the game, the referee shall allow for the time wasted. He shall also allow for time lost through accident or other legitimate causes.

8. The whistle is blown only for starting and stopping the halves and for fouls.

Base Dodgeball.

(Bull Pen.)

The present form of dodgeball in a circle seems to have descended from the game of "Bull Pen." The game of base dodgeball is played as follows: Place as many small circles (about two feet in diameter) around the periphery of a large circle having a diameter of from forty-five to fifty feet. The players of one team, the drivers, occupy the bases, and a like number of players are the bulls, who roam about the inside of the pen (the large circle). An indoor baseball is used. This ball must always pass through the hands of three basemen (drivers) before it may be thrown at a bull. If the bull is hit he is out of the game. If, however, the bull catches the ball, he may, from where he caught the ball, throw this at a driver, who may not leave his base. If the driver is hit, he is out of the game. Should he, however, catch the ball, he keeps his place and again starts the game by throwing the ball to one of his team mates. If one or more drivers are put out of the game, the other basemen may run and occupy the empty bases.

After playing five minutes (or any other specified time), count the number of players left on each team, and then change places. At the end of the second half again count the players. The side having the greater number is the winner.

Kickball.

A game presenting a combination of several features of baseball and football. Like in baseball, the object of this game is to circle around the four bases and thereby score a run for your team.

1. Teams are composed of nine players standing as indicated in the diagram. (In large classes more players may be placed as fielders.)

2. No pitcher is needed. An oval football is used. The diamond is regulation size.

3. The player opening the game takes the ball, and, standing on the home plate, kicks it into the field either by means of a drop kick or a place kick. In doing this, he is not allowed to step beyond the home plate. If he wishes to take one or more steps before kicking the ball, he must begin behind the home plate.

4. Except as follows, the regular baseball rules then apply:

- (a) If the ball is kicked outside the foul line on a fly, the player is out.
- (b) If the ball lands inside the foul lines and then rolls out, this is a fair play.
- (c) A man on base cannot leave this base to run for the next until the ball is kicked.
- (d) After a kick, a player on base may run until he is put out according to the rules governing baseball or until the ball has been placed on the home plate by an opposing player. If a runner is approaching second or third base after the ball has been placed on the home plate he may continue until he reaches this base. This rule, however, shall not apply to a runner approaching the home plate; in order to score a run he must reach the home plate without being tagged with the ball.
- (e) A fielder may throw or kick the ball to his team mates.
- (f) Five outs shall end an inning and seven innings shall constitute a game.

List of Folk Dances.

Children's Polka.	Oxen Dance.
Hop Mother Annika.	Chebogar (Hungarian).
Highland Schottische.	Irish Lilt.
German Clap Dance.	Kamarenskaja (Russian).
Bleking.	Santiago (Spanish).
Norwegian Mountain March.	Tarantella (Italian).
Swedish Clap Dance.	Csardas (Hungarian).

Music for these dances has been reproduced on phonographic records. These will be found a great help in teaching the dances.





OCT. 68

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